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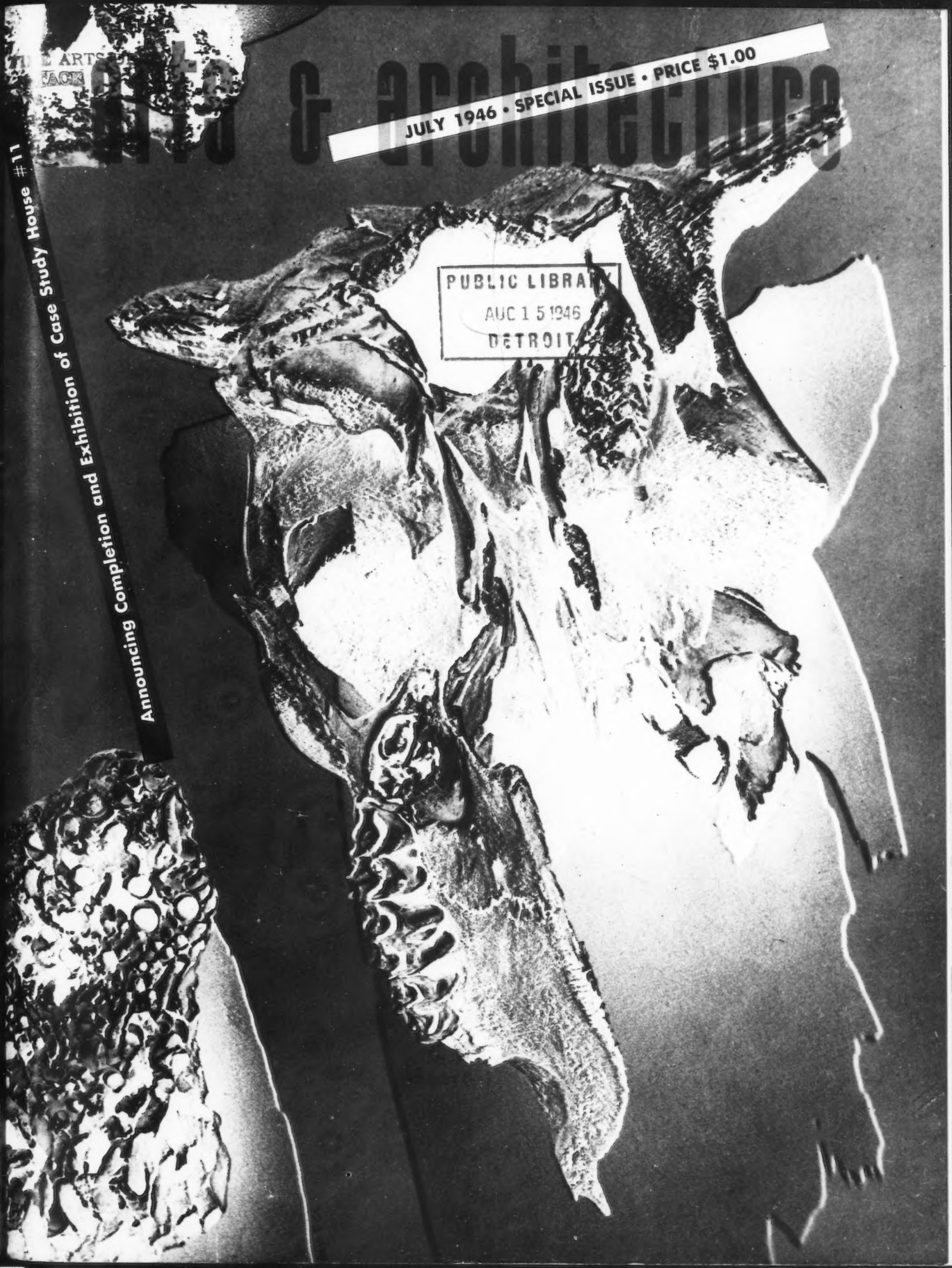

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CONTENTS FOR JULY 1946

articles

Are—Report from Seattle by Grace Clements 60

architecture

Program Note—Case Study House Program 44
Case Study House No. 11 by J. R. Davidson, Designer 46

special features

Art—San Francisco Notes, Dorothy Puccinelli Cravath 4
Books, Lawrence E. Mawn, A.I.A. 8
Cinema, Robert Joseph 11
Music, Peter Yates 16
Music in the Cinema, Walter H. Rubsamen 18
Merit Specified CSH #11 19
Notes in Passing 41
Angelo Testa—fabrics 42
Artek-Pascoe—furniture 57
Notes on CSH #11 62
Advertisers Index 84

ARTS AND ARCHITECTURE is published by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Price mailed to any address in United States, Mexico, or Cuba, $5.00 a year; to Canada and foreign countries, $7.50 a year; single copies, 50 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should be sent with unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. In ordering a change, give both new and old address.

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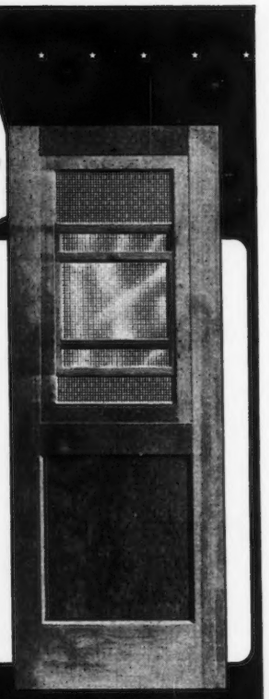

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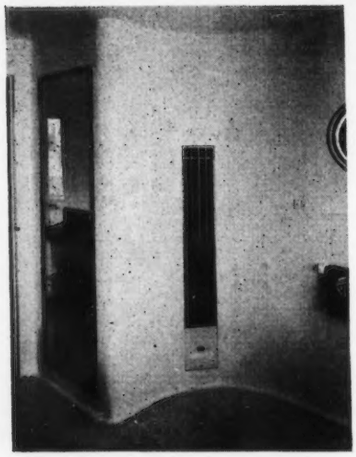

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ART

SAN FRANCISCO NOTES

One of the factors which warp the judgment of art juries and ruin their dispositions is the fatigue of repetition—picture after picture similar in theme, in color, in treatment, until what, if seen alone, would seem pleasing and fresh becomes an intolerably boring cliche. At a certain stage nothing short of an explosion would jolt the satiated senses into real seeing or appreciation.

The gallery goer suffers not only museum feet but also this same fatigue of the appreciative faculty, especially in the inadequately ventilated galleries of the De Young Museum, where the Pepsi Cola *Portrait of America* show is being held. There are one hundred and fifty paintings, including those of seven West Coast artists, selected from over three thousand entries, in this exhibition. Of these perhaps three are abstractions. The rest are the usual themes of contemporary art: backyards, slums, run down sections of towns, where unconventional attitudes, accidentally juxtaposed shapes and colors start a responsive reaction in the artist's mind. There are lush or frigid still lifes, portraits, and many landscapes, usually with a horse or two tucked away somewhere in them. The level of craftsmanship throughout the show is excellent; too good, in fact, to offer enough contrast to prevent the aforesaid fatigue.

Between Ivan Albright, at the beginning of the catalogue list, and Zssisly, the other Albright brother, at the end, are a good proportion of nationally known artists and a great many comparative unknowns. First prize of $2500 went to Paul Burlin's *Soda Jerker. Colonial Table,* a still life with pitcher, fruit and drape, by Max Weber, won second prize. Third prize, *Morning Conference,* by Gregorio Prestopino. Max Tobey's *Sale* took the fourth prize, and Zoltan Sepeshy's *Fisherman's Morning,* fifth. There were fifteen other prizes of $500 each. Twelve of the winners will be used in the Pepsi Cola calendar for 1946.

Unfatiguing and fresh is a show at the Legion of Honor by Floyd and Gladys Rockmore Davis, impressions of Paris at the end of World War 2, done for *Life* magazine. Floyd Davis' marvellous caricatures are always worth looking at and in this case have documentary value, as in the *Trial of the collaborationist Stephane Lauzanne.* He has also managed, in a quiet picture called *German Torture Chamber,* by very simple objective means, to create a horror documentary which is also a good painting. The picture, with its bullet marked gray walls, wooden coffin shaped troughs with bloodstained garment scraps, and small window opening to a view of three bloodstained posts, is more convincing than most of the screaming distortions commonly used to emphasize this theme. Gladys Rockmore Davis' pictures are in bright, beautifully used color handled with a deceivingly artless air, full of interest and sparkle; small figures, simplified but full of life, people buying flowers, flirting, a woman mourning at a Nazi execution wall, and Parisians going about their daily business.

The Legion shows a small collection of woodblocks from Western China, collected by Paul Q. Forster, made to be burned as offerings to the gods; they are simple, rough, quickly executed, the colors apparently dabbed on at random, but nevertheless charming and interesting to western eyes.

Watercolors and photographs of San Francisco by Leola Dixon and Madison Devlin respectively, work from the Legion's adult painting class, and watercolors by John Stewart Detlie are the other contemporary exhibitions here. There is also an exhibition of Twentieth Century Painters, including a fine Renoir landscape.

How beautiful and significant the objective can be when seen with perception is shown in the large retrospective exhibition of Edward Weston's photographs at the San Francisco Museum. It begins with a small seascape said to be the first of the Weston productions,

contitnued on page 6

ARTS AND ARCHITECTURE—Vol. 63, No. 7—Published monthly at 3305 Wilshire Boulevard, Los Angeles 5, California, by John D. Entenza. Established 1911. Yearly subscription price $5.00. Entered as second-class matter January 29, 1935, at the Post Office, Los Angeles, California, under the Act of March 3, 1879.

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ART—SAN FRANCISCO NOTES

continued from page 4

taken at the age of sixteen, and progresses through the various Weston preoccupations with vegetables and writhing peppers and dramatically simple portraits, the textures of sand and kelp, to the perfect landscapes and complicated yet unified patterns of his present work.

Emilio Pettoruti has a large one man show in the same Museum. His paintings are apparently derived from the guitar period of Picasso; they are quiet, peacable pictures, with a good many somewhat abstract Pierrots among them, done in cool blues and greens, and still lifes quite reminiscent of Bracque.

Watercolors from the early part of the 19th century up to now are supplemented by about thirty-five watercolors by Bay Region artists.

Anton Refregier shows sketches of the San Francisco peace conference, very expertly done. There is also a series of interesting pictures by Julio de Diego, impressions of the world as seen from an aeroplane at various altitudes. These are by no means literal. The terrain, so to speak, is given somewhat the effect of a relief map by the rather playful use of what is probably gesso put on with a pastry tube, palette knife, and possibly other means, in swirls and squiggles, mountains and lakes, and then glazed with oilpaint, in cool grays, blues and lavendars. The whole achieves a rather pleasing textural effect.

Farwell Taylor, David Vaughan, and Clarence Hinkle have been showing watercolors at the City of Paris Galleries.—DOROTHY PUCCINELLI CRAVATH.

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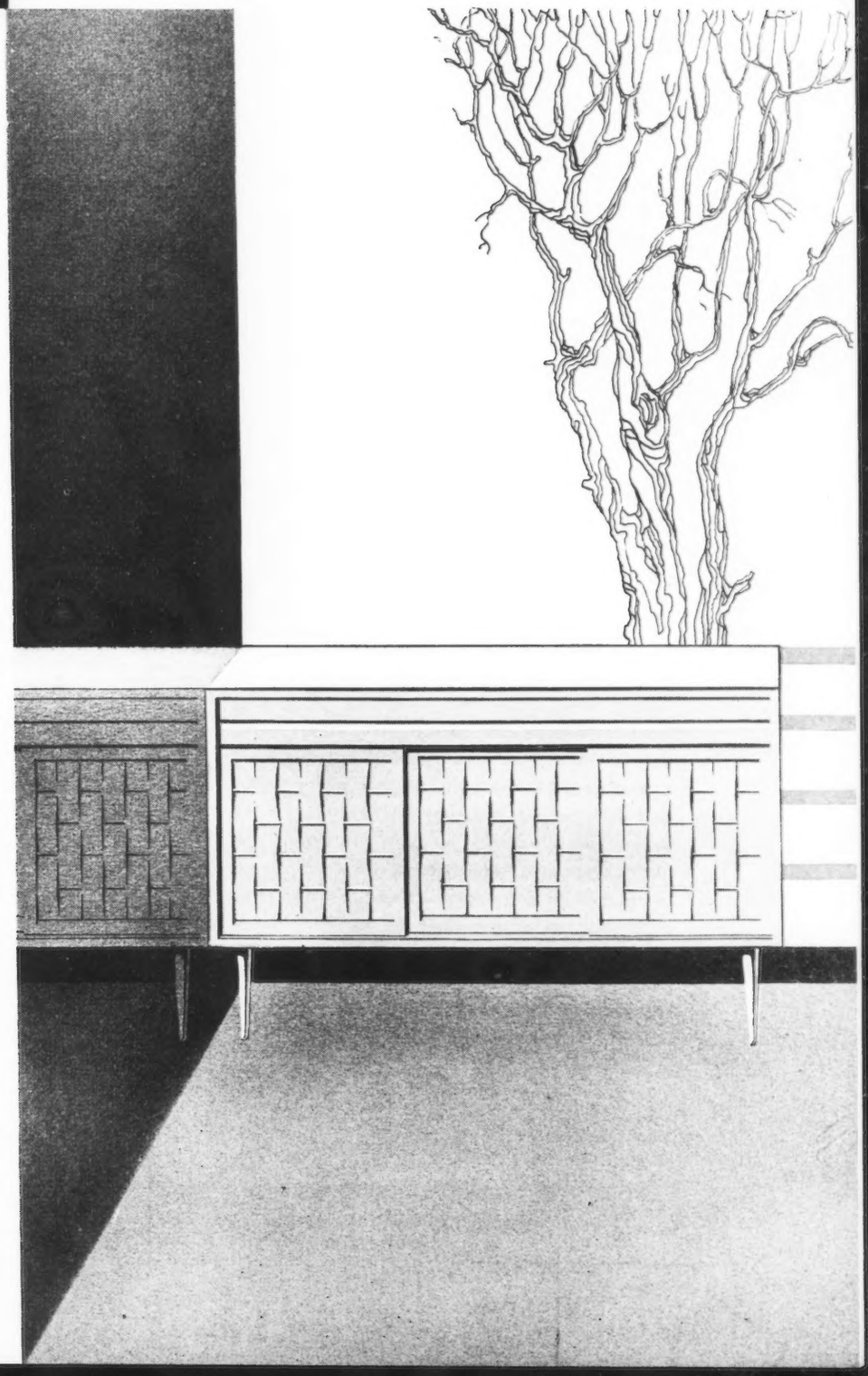

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BOOKS

HOMES IN THE SUN: The past, present, and future of Australian housing with 182 illustrations, by Walter Bunning. 100 pages. Published by W. J. Nesbit, 124 Liverpool Street, Sydney, 1945.—A graphic exhibit of the past, present, and planned future of Australian housing and city planning is presented by the author, formerly an executive officer of the Commonwealth Housing Commission. His suggested remedies are applicable to similar problems of greater magnitude existing in this country.

Many of the illustrations showing solutions of housing problems are from American publications, including *Arts and Architecture*. They are some of the best that have appeared in this country. From them foreign readers who are not familiar with our unpardonable lack of progress in housing and planning may credit us with greater advance than we have made.

This work in combining the two allied subjects of housing and city planning is an ambitious undertaking. These vast subjects are not completely canvassed in these pages nor did the author intend that they should be. Their general outlines are skillfully blocked in, to further the lay reader's understanding.

The home planning chapters contain more reliable information than most of the books currently offered to American readers. The community planning program advocated by the author is not new, but it is sound; it has been approved by some of the more capable thinkers in this field.

As chairman of the New South Wales Town & Country Planning Committee, the author may set an impressive example in achieving some of the highly desirable goals set forth in this book.

BREAKING THE BUILDING BLOCKADE, by Robert Lasch. Chicago: University of Chicago Press, 1946. ($2.50)—The underlying theory of this work can be stated briefly: cities are for people; cities are essentially people plus houses and their means of livelihood; houses make people what they are. Consequently adequate city planning and proper housing of the city's people, with intelligent regard for modern ways of life, is a rudimental necessity.

Irrefutable evidence is presented of the complete failure of the American city as judged by such standards. The text uncovers the numerous and complex causes of this pitiable condition, develops remedial objectives, and details a working program for their attainment. The basic requirement for success is the concerted effort of all citizens of all groups. Public enlightenment and stimulation to action are the specific aims of the book.

The author readily admits that there has been plenty of city planning but it has been of the wrong kind. Powerful selfish interests have forcefully usurped control for their own short-range benefit and disregarded the long-term welfare of the city. Most of the same property and business interestts still vehemently oppose sound planning and especially housing reform.

The list of these resisting forces is enumerated. Politicians and their constituents, businessmen and their associations, realtors and their boards, and financial organizations hold the leading places. Unions are also there, in strange company. Two thousand building codes, construction supply monopolies, the construction industry as a whole, round out the list. The net result of all their combined activities is that many honest, industrious families are forced to live in hovels unfit for human habitation because they cannot afford better and not—and this is a shock to many well-intentioned people—because they prefer that way of living.

These agencies have been diligently at work for a long time and during the past fifty years have allowed and been responsible for a

continued on page 20

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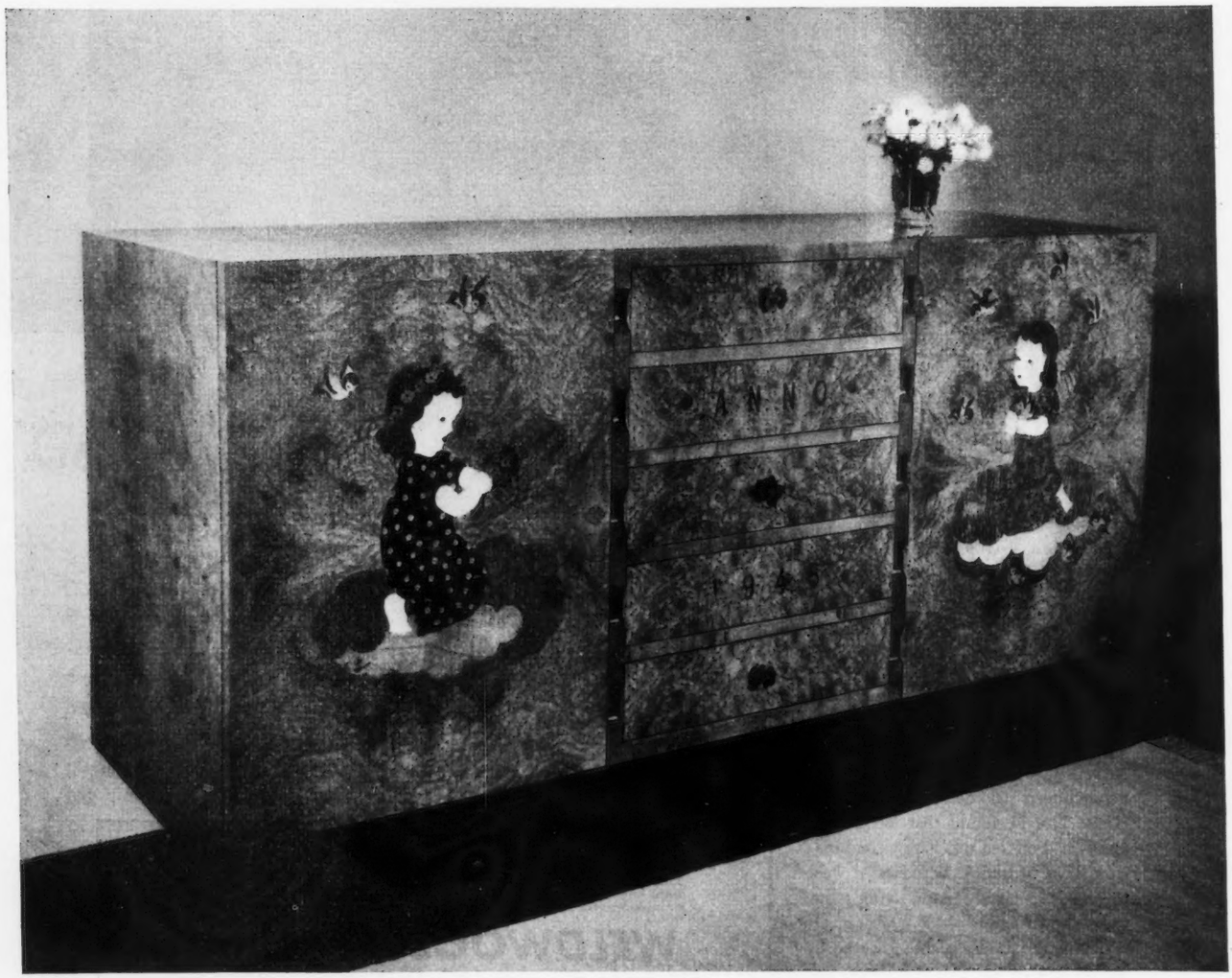

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CINEMA

comment and criticism

By this time you, the reader, have been assured through various means of communication and publicity that "Henry V" is in town, and that it is one of the greatest pictures of all time. For this reviewer's money it isn't: it's a Technicolor bore. In the ranks of film reviewing we have just committed heresy, because as far as I know this Shakespeare play has not had one bad review. It's full-flowered, glowing "Time" and "Life" reviews were shockingly extravagant and fulsome, and the New York reporters pulled out all stops and clattered away on their typewriters with the year's greatest collection of adjectives. I didn't like "Henry V" because I thought the producers might have selected a better Shakespearean play. Of his many historical dramas, this one is the least deserving to be filmed of them all. According to Shakespearean experts, the scholars and those who have studied Shakespeare from every possible point of view, "Henry V" is badly constructed and conceived, and in it Falstaff is killed off, which, of course, is four strikes against it from the outset.

The color and the pageantry are there, and what the many reviewers must have had in mind as "Henry V" unfolded, was the plethora of bad motion pictures which they had been seeing for the past few seasons. By that standard perhaps the filmic career of Prince Hal (now King) was worth registering. I think that the producers and directors did everything they could to give "Henry V" greatness and magnitude, and that as far as this play is concerned they did an excellent job. But that is not enough to deserve all the plaudits that it won.

The answer may lie in the fact that "Henry V" was foreign-made and therefore deserves special consideration and careful evaluation. There is something mysterious and wonderful about foreign-made pictures, which when half as good as their Hollywood counterparts are often adjudged much better. I remember when reviewing several years ago I called "Alone," a Russian-made film with Shostakovich background music, the worst motion picture I had ever seen. Although reviewing for a modest, not widely circulated film journal, I got a deluge of irate letters, all of them levelled against my critical (and political) judgment. I herewith retract that estimate: Soviet-made "Four Hearts" is the worst picture I have ever seen. And heresy of heresies, a picture directed by Serge Eisenstein, "Ivan the Terrible," runs a close second.

And lest one begin to believe that I have an aversion to foreign-made films, "Open City" is one of the finest of pictures I have ever seen. It is a must on anyone's list. It is an adult(literate and intelligent motion picture about a manhunt in Rome during German occupation. The story is brutal, sordid and as sharp-edged as a knife. The Germans and Italians are not types, and there is no comic relief in the form of type-casting fat-bellied Italians, as one inevitably sees them in Hollywood films. The actors were almost without makeup, and their wardrobes were dowdy and wretched, just as they were in actuality. The sets, the lighting, the setting was grey in spirit, sombre in mood. That was what the picture called for, and what it got.

Out in the lobby following the film I overheard some of the specta-

continued on page 22

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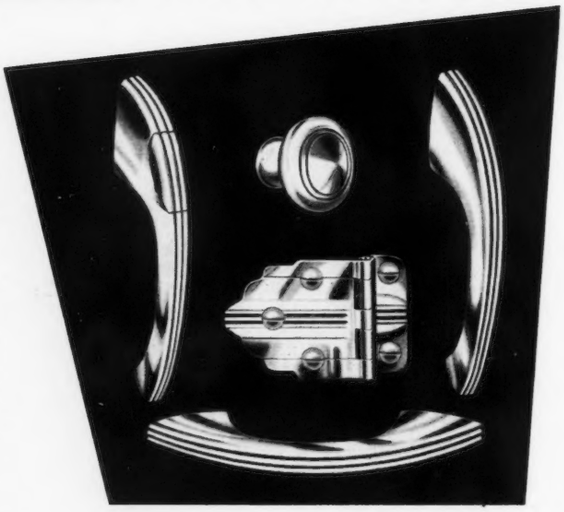

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MUSIC

VIRGIL THOMSON AND THE MUSIC BUSINESS

The purpose of this column is to conduct an inquiry into Virgil Thomson, composer, in his better known capacity as a music critic. The material to be used for this inquiry is a book *The Musical Scene,* a collection of concert reviews and Sunday supplement articles written for the *New York Herald Tribune.* These begin with the review of October 11, 1940: "I realize that there are sincere Sibelius-lovers in the world, though I must say I've never met one among educated professional musicians." They end in a maturer melody: "Wherever religion is a wide enough house to have room in it for men of spirit, there is likely to be a lot of joyful noise-making, not only on psaltery and harp and timbrel but on quite loud instruments like the crashing cymbals, with high notes and trills and rapid arpeggios for voices and jostling counterpoints and terrifying harmonies" (July 23, 1944). Mr. Thomson's writing is a pleasure to read but exasperating because it contains rather less, one trusts, of his mind than of his already fixed opinions.

The business of the critic is to think in public about a common public experience. A good many critics may think well but can't write: Mr. Thomson writes well as far as I know, on all occasions. The work of a music critic is to reflect on paper the operation of his mind as he thinks about music. Broadly diagrammed: the mind receives new experience; confronts and shapes this experience by the use of formal intelligence; and integrates the whole as thought, which is then written out. In Mr. Thomson's practice the new experience is reduced: one feels that the same sort of thing has been going around for years and years in his hearing mind. What he writes is the accumulation of an intelligence that is no longer

continued on page 23

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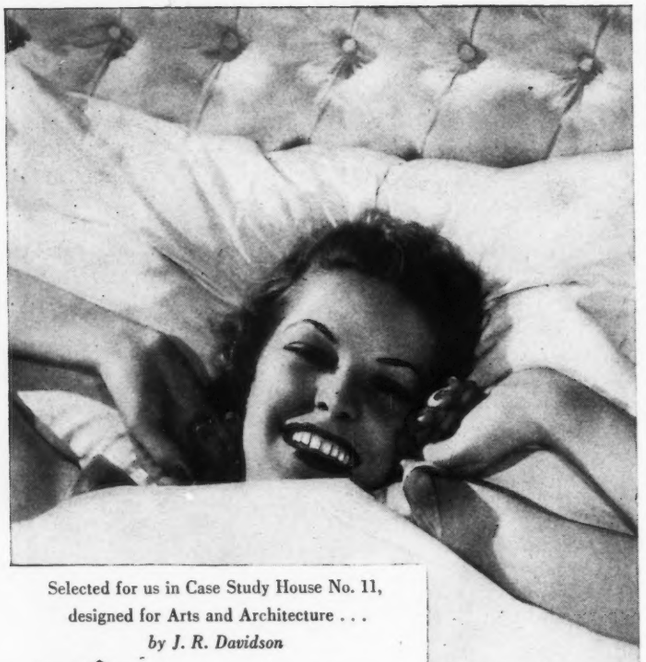

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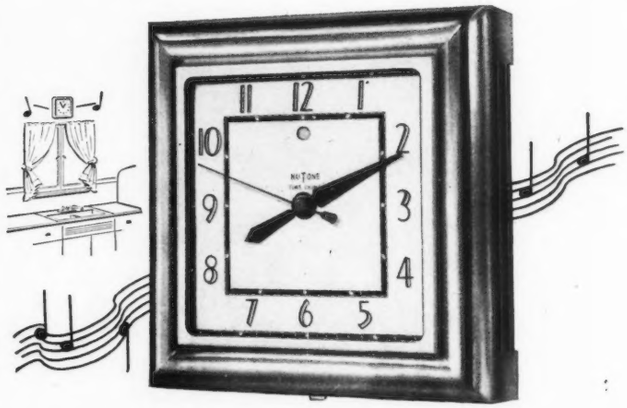
MUSIC IN THE CINEMA

DISNEY AND PROKOFIEV

Walt Disney's latest full-length production, *Make Mine Music*, is a variety show in ten self-contained acts of the most diverse nature. For the hepcats, as well as for those of us who are somewhat more inhibited but still enjoy good jazz, there are two sequences: *All the Cats Join In*, an infectiously humorous description of an afternoon in the lives of high-school swing addicts, whose idol is the juke box and temple of worship the local soda fountain, with music by Benny Goodman's orchestra and the Pied Pipers; and *After You've Gone*, a brilliant, swing-virtuoso treatment of a jazz classic by the Benny Goodman quartet, which contains the most clever synchronization of cartoons and music in the entire film. Four animated instruments, a piano, drum, bass fiddle, and Benny's inimitable clarinet cavort about the screen, constantly surprising the audience with their unfettered exuberance and dazzling acrobatics. By thus giving life to inanimate objects Disney again shows that the cartoon film has a place all its own, one that can never be preëmpted by realistic films with human characters.

Traditional Kentucky mountain music supports the visual entertainment in the film's first sequence, entitled *The Martins and the Coys*. Since this tale of backwoods feuding is entirely humorous, Disney does not cite any of the beautiful tragic ballads of the Appalachian area, but he does provide us with an exuberant square dance for the wedding ceremony between the last Martin and the last Coy. The sight and sound of a roomful of mountaineers, male and female, obeying the call to "swing your ham, swing your bacon" and "allemande right" is such a pure delight that one wishes Disney

continued on page 32



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THE CASE STUDY HOUSE PROGRAM OF THE MAGAZINE

arts & architecture

CSH #11

The products that went into the building and equipping of Arts & Architecture's Case Study House No. 11 were selected after a thorough study preceding construction. Thousands of pictures, descriptions, specification data, and samples of materials, furnishings, appliances, and accessories were checked by the designer and the magazine before final choices were made.

An important objective of the Case Study House Program is to demonstrate the results of co-operative thinking by manufacturers of building materials and home equipment. To carry out this objective, Arts & Architecture began more than two years ago to send out requests for information to manufacturers throughout the United States. Facts on items ranging from roofing sheets, plaster, and galvanized nails to flour sifters, electric irons, and grass seed came into the magazine offices. Each product was studied and compared with others in its field. A few were so outstanding they were given exclusive specifications throughout the CSH Program. Some were nearly equal in merit. In No. 11 price as well as excellence was considered—the house was planned within the limits of "middle income." In selecting equipment for all CSHouses, trivial gadgets, tricks, and bric a brac were discarded. Each merit specification for the houses was made because the product contributed to the varied requirements of living in that particular house.

Because CSH No. 11 was built, furnished, and equipped from a file of information available to few individuals we list below products and firms that rated the "Merit Specified" stamp:

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General Contractor, Myers Bros.
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Carpet Nailing Strips—Diato Company
Electrical—C. D. Draucker Company
Grading—Goode & Schroeder
Hardware Consultant—Dan Hay
Wall Board—L. D. Reeder Company
Plumbing & Heating—H &S Plumbing
Shower & Tub Enclosures—Custom Built Shower Door Company
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Plastering—Ralph Jones
Landscaping—Evans & Reeves Nurseries
Insulation—L. H. Clawson Company
Consultant on Interiors—Modern House
Glass & Glazing, Mirrors—Tyre Bros Glass & Paint Company

general materials

Lumber—Patten Blinn Lumber Company
Cement—Calaveras Cement Company
Cabinet Work—Patten Blinn Lumber Company
Roof—Pioneer Flintkote Company and Sno-hide Roof Shield
Metal Trim—B & T Metals Company
Copper Tubing (radiant heating system)—Mueller Copper and Brass Company
Building Paper—(sheathing and water proof membrane)—Angier Sales Corporation
Plywood Panels—United States Plywood Corporation
Color Coat—California Stucco Company
Glass—Libbey-Owens-Ford Glass Company
Paint—W. P. Fuller & Company, Incorporated
Plaster Buttonboard—Pabco Products Company's Griplath
Insulation—Kimberly-Clark Corporation's Kimsul, distributed by George E. Ream Company
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Asphalt Tile—Moultile, Thos. Moulding Floor Manufacturing Company

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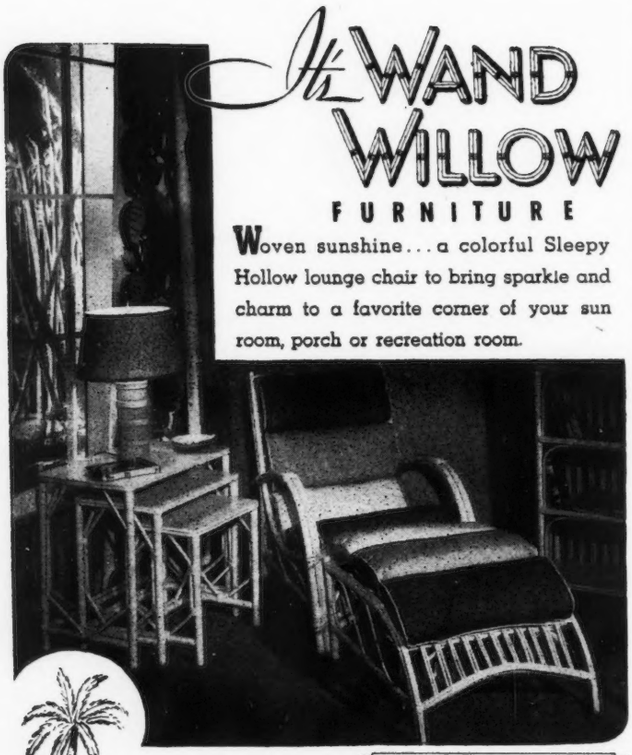
(continued on page 67)

DREAM HOUSE DISCUSSION...



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BOOKS

continued from page 8

continuously increasing shortage of decent housing within the reach of all. The present crisis is principally the natural climax to be expected of such an ill-considered course.

The author sanely maintains that the handling of these problems is not to be relegated to a planning commission. The price of slums comes high in morals, health, lives. Since the costs of substandard housing and consequent vice, disease, crime, juvenile delinquency are borne by all citizens, all should have an active interest in improvement. General apathy is the greatest deterrent to improved housing. Only when the public realizes its tremendous power and forcibly demands housing reform, will such reform be effected. "When unrestrained speculation creates a chaotic Megalopolis injurious to the welfare of all its citizens; when the pursuit of private profit takes place at the expense of the common good—then the people must plan, initiate, induce, and control the provision of adequate housing and the building of adequate communities."

A program about which all classes are urged to rally would clear the slums, by public and private financing, and build 15 million houses in the next ten years. These would include sound rental housing at less than $20 a month, less than $30, and less than $40, in the amounts needed to supply families whose income requires such rents. The capital cost of owner-occupied housing would be reduced to the order of $3,000 or less for a good five-room house including land.

The steps for reaching this goal include continuance of NHA, endowed research in construction materials and methods, termination of building process monopolies, revision of building codes, mass purchasing of materials with savings passed along to the people, reduction of loan interest to around 3½ percent, a source of local tax revenue other than the real estate tax, and principally local urban rehabilitation and planning.

Special commendation is given by the author to the excellent studies of the Los Angeles City Department of Planning. Particular analysis is made of the department's plan for the redevelopment of a slum area of 165 acres into a modern community of 2,045 homes, with two schools and two shopping centers. The complexities, as well as the necessity, of redevelopment are recognized. The essentials are a combination of many types of housing at different rental levels, the use of a large clearance area, treated throughout as a unit—and good planning.

With this book Robert Lasch makes a valuable contribution to the study of urban planning and housing. His work supplements that of earlier writers in this field: Ebenezer Howard, Patrick Geddes, Lewis Mumford, Walter Gropius, Sigfried Giedion, Catherine Bauer. He has skillfully condensed a copious quantity of sociological, financial, political, technical, and legal material for understanding by the layman in this persuasive book.—LAWRENCE E. MAWN, A.I.A.

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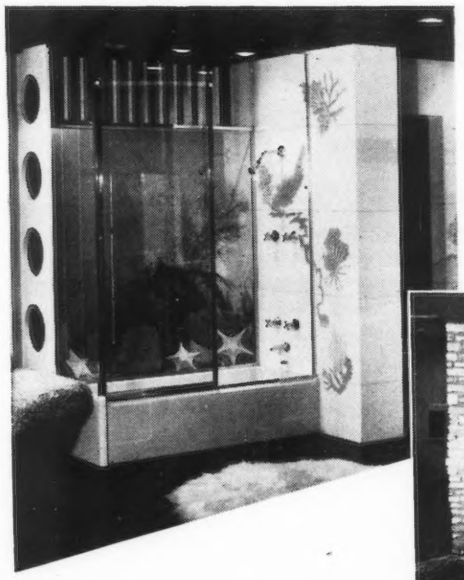

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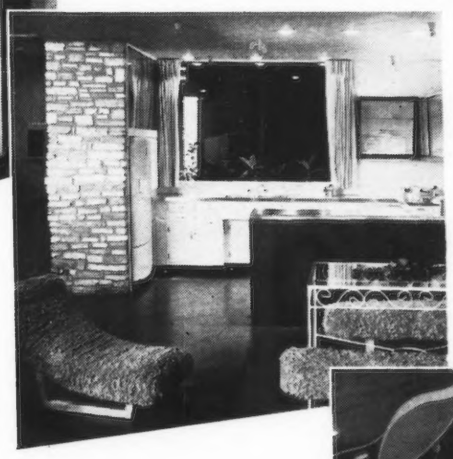

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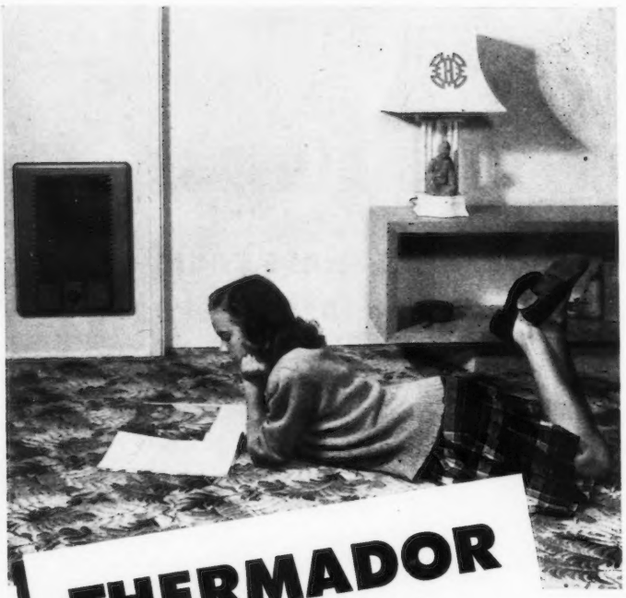

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CINEMA
continued from page 11

tors discussing the show. "The Germans were never that brutal," she said, "that part was exaggerated just to make us feel sympathetic for the actors."

In the warm, lush sunshine of California it is easy to fall into that frame of mind. I'm reminded of a story a Polish officer told me, an eyewitness account of what happened during Nazi occupation of Warsaw. He was lingering near one of the two barbed wire exits of the Warsaw Ghetto, inside the barbed wire. A German staff car drove up, and a little dog jumped out. A small boy, standing inside the barbed wire, stuck his hand out and petted the dog's head. A German officer got out of the car, drew a revolver and killed the child, lifted up his dog, brushed him off, and put him back in the car. The child was this man's son.

No situation or scene that can be devised is too fantastically horrible.—ROBERT JOSEPH.

ANNOUNCEMENT

Beginning July 11, six programs, arranged from among the unequalled collection of rare films in the N.Y. Museum of Modern Art Film Library, will be shown at the American Contemporary Gallery, 6727½ Hollywood Boulevard. The series will provide a comprehensive survey of American film history. The first program (July 11 and 12) gives modern audiences an idea, not only of the primitive first film steps taken in this country, but also of the broad international rivalry of that time, so that the program includes French films by Geoges Melies and Sara Bernhardt, English films by Cecil Hepworth and Charles Urban, as well as the famous "Great Train Robbery". The second program (July 18 and 19)

shows us two early films by D. W. Griffith "A Corner in Wheat" (1909) and "The New York Hat" (1912) with Mary Pickford and Lionel Barrymore, in addition to an important film by a Griffith disciple Frank Powell's "A Fool There Was" with Theda Bara. This program is followed (July 25 and 26) by Griffith's masterpiece "Intolerance."

The fourth program (August 1 and 2) is comprised of the first film version of "Uncle Tom's Cabin" by Edwin Porter (1903) and one of the greatest American films, Henry King's "Tol'able David" with Richard Barthelmess. The German influence on American film-making of the late 1920's is shown by F. W. Murnau's "Sunrise" with Janet Gaynor, in the fifth program (August 8 and 9). The last program of the series (August 15 and 16) celebrates the coming of sound with Al Jolson in two scenes from "The Jazz Singer," an early Disney cartoon "Steamboat Willie," a newsreel interview with George Bernard Shaw and Lewis Milestone's "All Quiet on the Western front."

MUSIC

continued from page 16

effectively conditioned by new experience—that is to say, his opinions.

Discussing *The Toscanini Case* he makes the very interesting point that, "almost wholly devoted to the playing of familiar classics, (Toscanini) has at the same time transformed these into an auditive image of twentieth-century America," with the conclusion that "he is the founding father of American conducting." He is, however, "not a complete musician," "perhaps not even a great technician," and "too wholly self-taught to be wholly responsible to any Great Tradition." Mr. Thomson drops in these capitals as if they Made a Difference. The Great Tradition in conducting is not a great deal older than Toscanini. "It was derived from the conducting style of Richard Wagner; and its chief transmitters to us have been the line that is von Bülow, Nikisch, and Beecham." Von Bülow, the

continued on page 24

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MUSIC

continued from page 23

drillmaster, and Nikisch, the easy-going rhapsodist, who like Stokowski persuaded the orchestra with his own peculiar inspiration, produce the eloquent stylist Beecham. Yet as a consequence of Toscanini: "For good or for ill, and most probably for good, orchestral conducting will never be the same again." That, as I understand it, would make Toscanini the present bearer and transformer of tradition, even Great Tradition; his work is the central impact of tradition. The Great Tradition is not what one likes but an historical fact. Thomson recognizes the fact and tries to explain it by evasion. "Toscanini's influence," he says, "lies, so far, chiefly in America." This is a fact and also an evasion. "Europe has its Furtwänglers and its Beechams, and its great French conductors like Monteux and Münch. And it has no need of exchanging their interpretations or their working methods for anything so oversimplified as Toscanini's." This, in the light of Toscanini's European influence at all periods of his life, is arrogant nonsense. There is nothing mysterious about these Europeans; three of these conductors are known to us in person as well as by their recordings.

It is true that Toscanini has created an American way of playing music, and even more of hearing music; he has made our performances more rapid, more taut, and more accurate than the French, Austrian, or German. He has eliminated the merely rhapsodic, the precious, the tedious, the breathy pause, the sentimental preference of part to whole, of over-elaborate melody to over-all shape. He has carried the orchestra to its final perfection as an anonymous production instrument, a precision instrument of incredible fineness in attack, of exact detailed adjustment, which reproduces with almost painful immediacy the conductor's momentary enthusiasm or lack of interest. This has nothing to do with Thomson's recipe for the "wow technique". It produces unduplicated performances of the Ninth Symphony and the Solemn Mass. If it has a fault, that fault is its too great unitary perfectness. It has wiped out everything of the soloistic. For this reason Toscanini is a poor conductor for concertos; he cannot conduct Bach. The orchestra player trained in this tradition has almost forgotten the soloistic art: he also cannot play Bach; he plays solo music as if it were being conducted. Our hearing has been so affected that we prefer the orchestral sonority of the Buda-Pest Quartet to properly individual soloistic playing of chamber music. This unitary style arrives at its own self-contained negation when Toscanini, as he does occasionally, masses his strings to play a movement of quartet. The antidote is in such controlled soloistic playing as Klemperer gave us last fall of the *Brandenburg Concertos*, or the Schoenberg *Kammersymphony* and the Beethoven *Fifth Symphony* last season. *Going on to Recitalists:* "The Beethoven opus 111 remains in my opinion the most difficult piece in the world. Not only because the trills and tremolos and stretches are ungratefully placed and unconscionably tiring to play, but because the work presents as great

continued on page 26

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GELES

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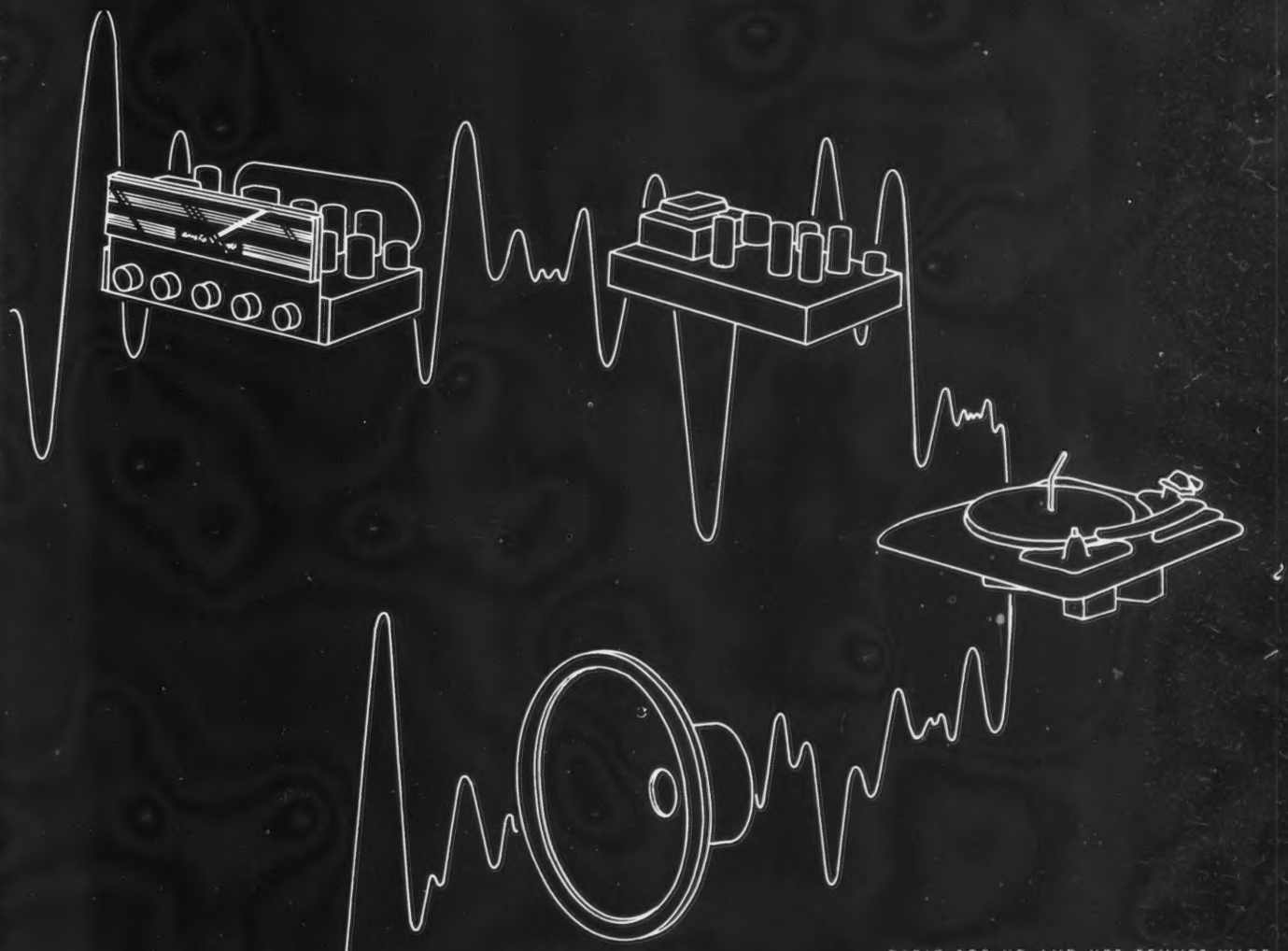

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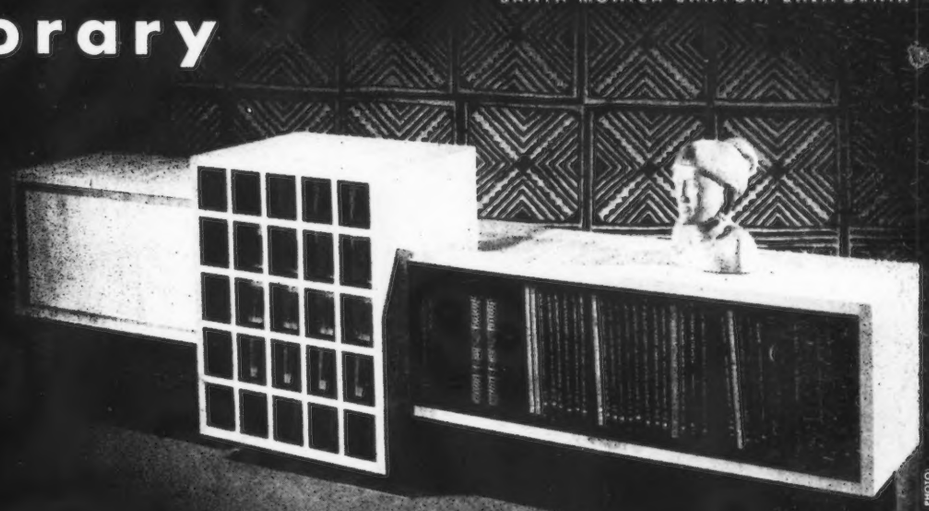

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MUSIC

continued from page 24

a difficulty to the mind as to the hand. To make anything consistent out of it is both an intellectual and a technical achievement. . . . A good deal of this knottiness comes from the fact that Beethoven was experimenting with pianistic dispositions that he could not hear very well, if he could hear them at all. . . . The Chopin B-minor Sonata was my completest enjoyment of the evening. Mr. Hofmann has always put his super-best into Chopin." On this occasion Mr. Hofmann began with Schumann, went on to Beethoven and put his super-best into Chopin: before heaven, a damning indictment! The article is entitled *Classical Beauty.*

If Mr. Hofmann can rise from the Beethoven *opus III* to the Chopin *B minor,* he can at least play Chopin like a genius. The next article *Great Music* describes an all-Chopin recital by Artur Rubinstein. "Chopin's prescription for piano playing, which is almost word for word Mozart's prescription for playing an accompanied melody, is that the right hand should take liberties with the time values, while the left hand remains rhythmically unaltered. . . . The Paderewski tradition of Chopin-playing is more like the Viennese waltz style, in which the liberties in the melody line are followed exactly in the accompaniment. . . . Mr. Rubinstein is skilful in this kind of rubato. He keeps the music surging." I can't say as to the Paderewski tradition, but Rubinstein's Chopin-playing is consistently coarse and vulgar, in person and also on records, where he is presumably trying. It is not Great Music but the dead-end of a post-romantic style of teaching, which substituted imitative mannerism for classical exactness. To play Chopin today, or Mozart, or Bach, one must begin fresh and rediscover the tradition. In Brahms or Franck, Rubinstein can play like a master of his reputation, but there is little left that is fresh in Rubenstein's Chopin.

"Mr. Schnabel does not admit, or plays as if he did not admit, any difference between the expressive functions of melody and of

continued on page 30

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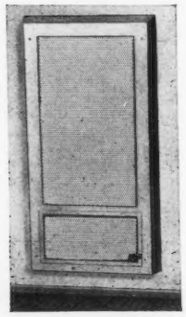

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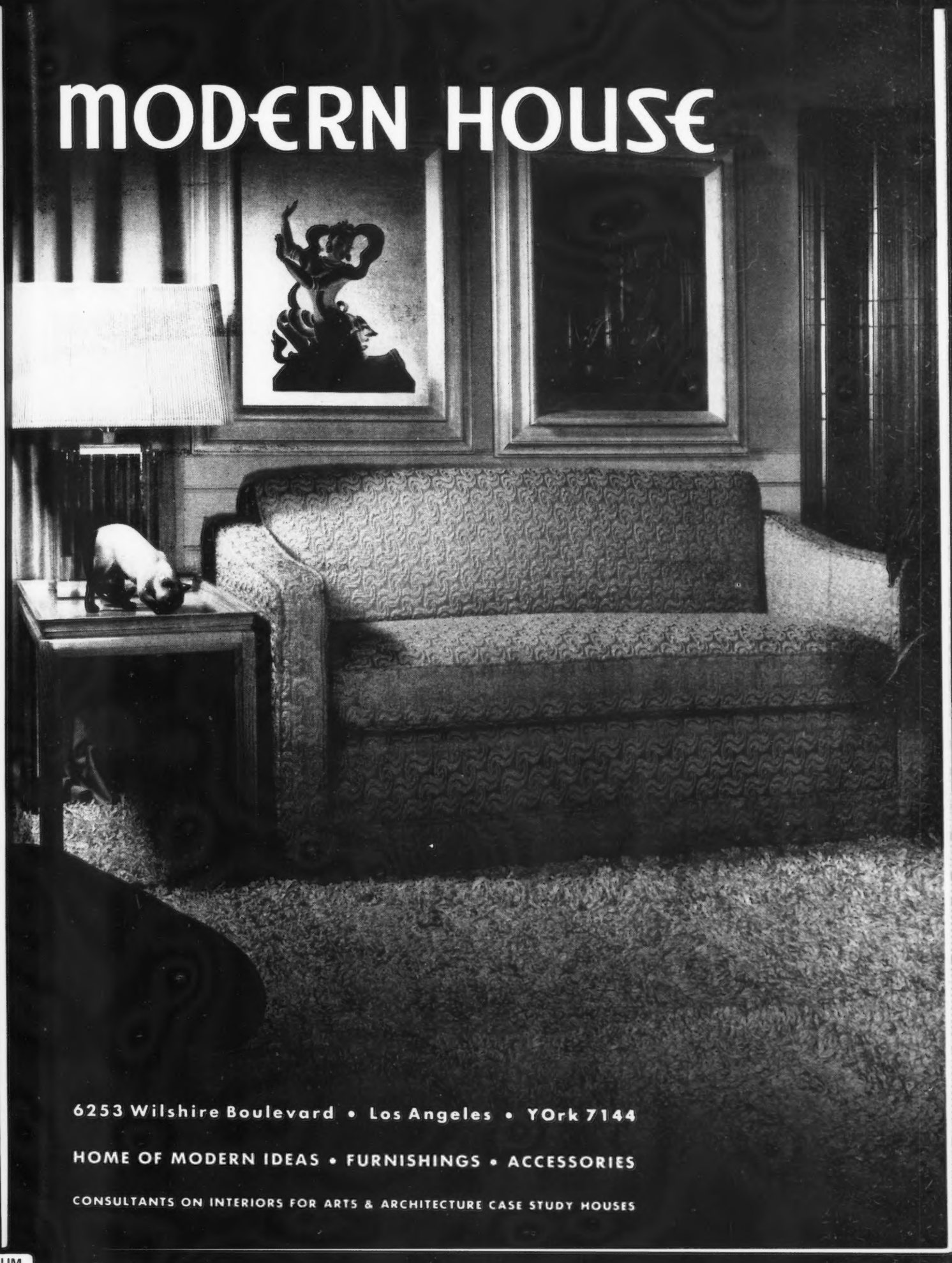
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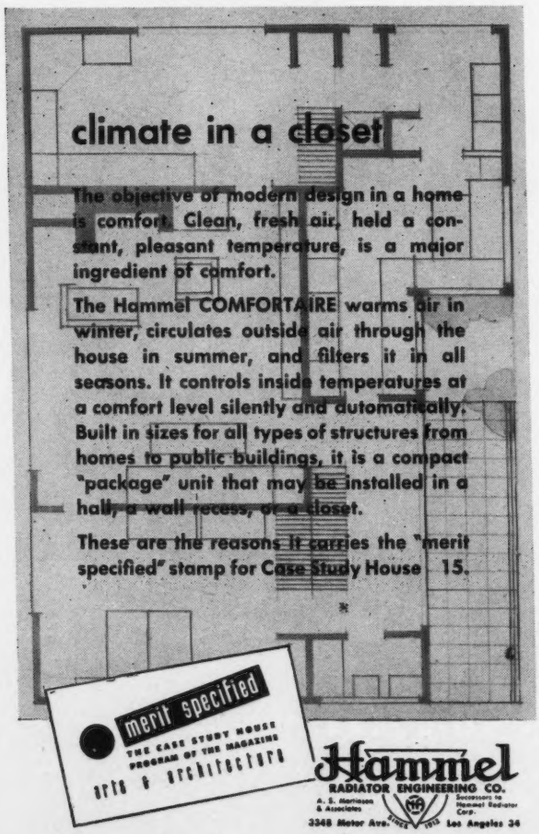

MUSIC

continued from page 26

passage work." The succeeding exposition sharply differentiates between the "commonplaces of musical rhetoric and communication" and the "directly expressive musical elements." Mr. Thomson's way of hearing Beethoven, or, as these many examples have shown, Mr. Thomson's way of hearing any music would appear by his own critical statements to be confined to the following of a few expressive portions, with no sense of structural wholeness or of subsidiary expressive function. Even in Beethoven's earliest compositions such routine elements as the *Alberti bass* are made functionally and structurally expressive, like a Mozart counterpoint. The use of similar means in the greatest work, *Socrate*, of Erik Satie, a composer whom Thomson reverences, is utterly expressive, being as in Beethoven completely functional, because it is the proper rhetorical method of amplifying what is to be said.

Of personal interest to me is Thomson's curious opinion that the third movement, *The Alcotts*, is the most interesting and original movement of the *Concord Sonata* by Charles Ives. I remember when the little *Intermezzo* was the only part of the Brahms *F minor Sonata* that I was able to follow and to understand.

Of *Compositions and Composers:* "Luigi Boccherini was the greatest composer of all time for the violoncello . . . , a great composer by almost any standard of estimate." "Gluck was an intellectually fashionable composer. Gluck's backers were mostly literary people." Mr. Thomson brings the composers into line: "Gustav Mahler is to Richard Strauss as Bach to Handel or Debussy to Ravel." Haydn comes up, as does Berlioz. Brahms comes down: "he had more gift for tiny-craft in music writing than for sustained eloquence." As though the three piano sonatas, the *G minor Piano Quartet*, the great variations, the *C minor Piano Trio*, the two vast piano concertos, the *Viola Quintet, opus III*, and the *Clarinet Quintet* do not affirm the ability of Brahms at every period of his life to

continued on page 31

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MUSIC

continued from page 30

think eloquently and to sustain eloquence! The gift for tiny-craft was present, a dangerous and often inhibiting gift, but to say that he "was obliged . . . to do something about sustained eloquence," that "he succeeded by sheer determination" is unhistorical pseudo-critical nonsense. Wagner is coming down, and Mr. Thomson greases the skids. Stravinsky is damned with faint, diplomatic praise: "that it presents a high degree of musical interest is undeniable." Shostakovitch is courteously sat on. Hindemith is reduced to his faults, but "it comes off, just as all his music does, in spite of everything, by good intentions and by being playably orchestrated." Schoenberg is suitably praised. But Thomson's personal esthetic finally reveals itself: "in descending order of significance, Satie, Schoenberg, and Stravinsky." Bartok is not mentioned. There must have been some performances of Bartok's music in this period.

A critic is entitled to his personal opinions, his prejudices, and his preferences. His taste, as Mr. Thomson says of a composer's music, "is what it is." Mr. Thomson's opinions, and his justification of them, which takes the place of musical criticism in many of his articles, are dangerous, because some part of them is usually correct. They are not the rinse that generally washes in reviews. They are often qualified by condescension to apology, agreeing that there are other opinions in the world, but seldom by the sort of comprehensive qualification which produces comprehensive understanding, which makes the reader feel, this is what it is, instead of this is what I think of it. The danger to creative thinking of such opinions is that they are accurate enough to serve precisely the one cause Mr. Thomson detests, the "appreciation racket".

The facade of discrimination crumbles when Mr. Thomson writes of the *Piano Concerto* by Oscar Levant: "Nevertheless, the impact of Mr. Levant's battling personality is not absent. His music, like his mind, is tough and real and animated by a ferocious integrity. . . . I have mentioned all the faults I could find in the Piano Concerto, because he would expect that of me, as I should of him. But the same professional loyalty impels me to dwell also on its real excellence. . . . "—PETER YATES.

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MUSIC IN THE CINEMA

continued from page 18

would base an entire film upon the manifold types of American folk song and dance.

The highpoint of *Make Mine Music,* for those who prefer to hear symphonic compositions, is a cartoon treatment of Serge Prokofiev's celebrated fairy tale for orchestra and narrator, *Peter and the Wolf.* Disney's version of the fable is shortened and somewhat altered, but it maintains enough resemblance to the original to be thoroughly convincing. Prokofiev's score was first performed before an audience of children in Moscow, May 2, 1936. The exploits of young Peter are not without political significance, for in the Russian version of the story the hero is a Soviet Pioneer, or Communist Boy Scout. No one even whispers the word "Soviet" in the Disney version, of course, nor, for that matter, in the several recordings with narration in English that are now available (Victor, Columbia, Decca).

In Prokofiev's original orchestral fantasy, each character is represented by a given instrument or instrumental combination, and by an identifying theme. As Peter opens the gate of his yard and walks out into the meadow, we hear his theme, an exuberant, straightforward march played by the strings. A little bird, symbolized musically by a twittering melody in the high register of the flute, calls to Peter from a big tree, and joins him in his walk, whereupon Prokofiev combines the two themes. Then a duck waddles through the open gate and decides to take a swim in the deep

continued on page 34

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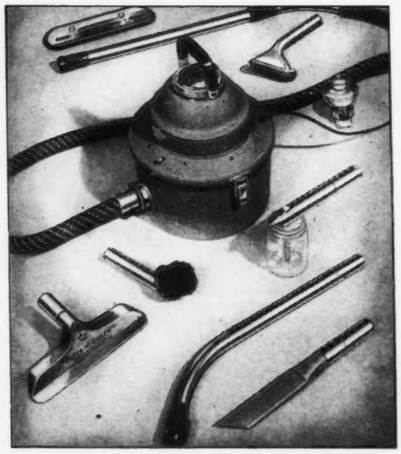

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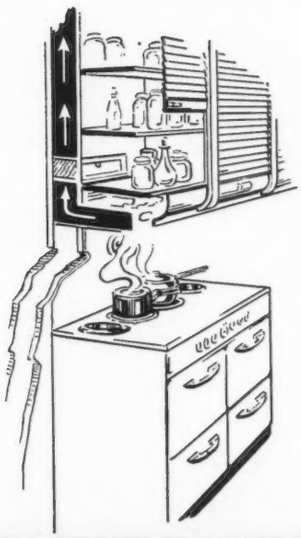

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MUSIC IN THE CINEMA

continued from page 32

pond in the meadow. Her theme, played by the oboe, has a deliberate rhythm which suggests a waddling gait, and an initial, sustained note, embellished with a grace note, which is subtly related to the quack of a duck. When the bird begins to argue with the duck, Prokofiev combines their themes in a faster tempo, because they are excited. At this moment a cat (a clarinet playing *staccato* in the low register) crawls through the grass, hoping to catch the bird unawares. There is a sudden burst in the full orchestra as Peter shouts: "Look out!" The bird immediately flies up into a tree, while the duck quacks angrily at the cat . . . from the middle of the pond (the strings simulate a loud quacking by means of repeated unisons, *sul ponticello*). Peter's grandfather emerges from the enclosure and warns the boy that a wolf may come out of the forest. His grumbling and heavy walk find perfect expression in the low, ponderous notes of the bassoon. No sooner has he taken Peter home, and locked the gate, than a grey wolf does emerge from the forest. Prokofiev represents him musically by three horns, playing in close, minor harmonies. But the truly terrifying effect of this moment is due only in small part to the sound of the horns. The low strings create tension with an ominous *tremolo,* while a hissing sound (one cymbal, struck rapidly with a tympani stick) grows louder and more frightening until it dominates the orchestra. The cat's theme (in the clarinet) rises precipitously in pitch to reflect the manner in which he quickly climbs into a tree. When the duck jumps out of the pond in her excitement, the wolf runs after her. A modified version of her theme, now in a rapid, excited tempo, describes the chase, which ends when the wolf swallows her at one gulp. As the cat and the bird sit in the tree, the wolf watches with greedy eyes. His hissing theme is heard again, and he so terrifies the cat that her clarinet melody trembles (with a trill)! In the meantime, Peter obtains a rope, and climbs up into the tree from his side of the wall. He tells the bird to circle closely about the wolf's head; short, loud bursts in the orchestra illustrate the way in which the wolf snaps at the bird from one side and

continued on page 38

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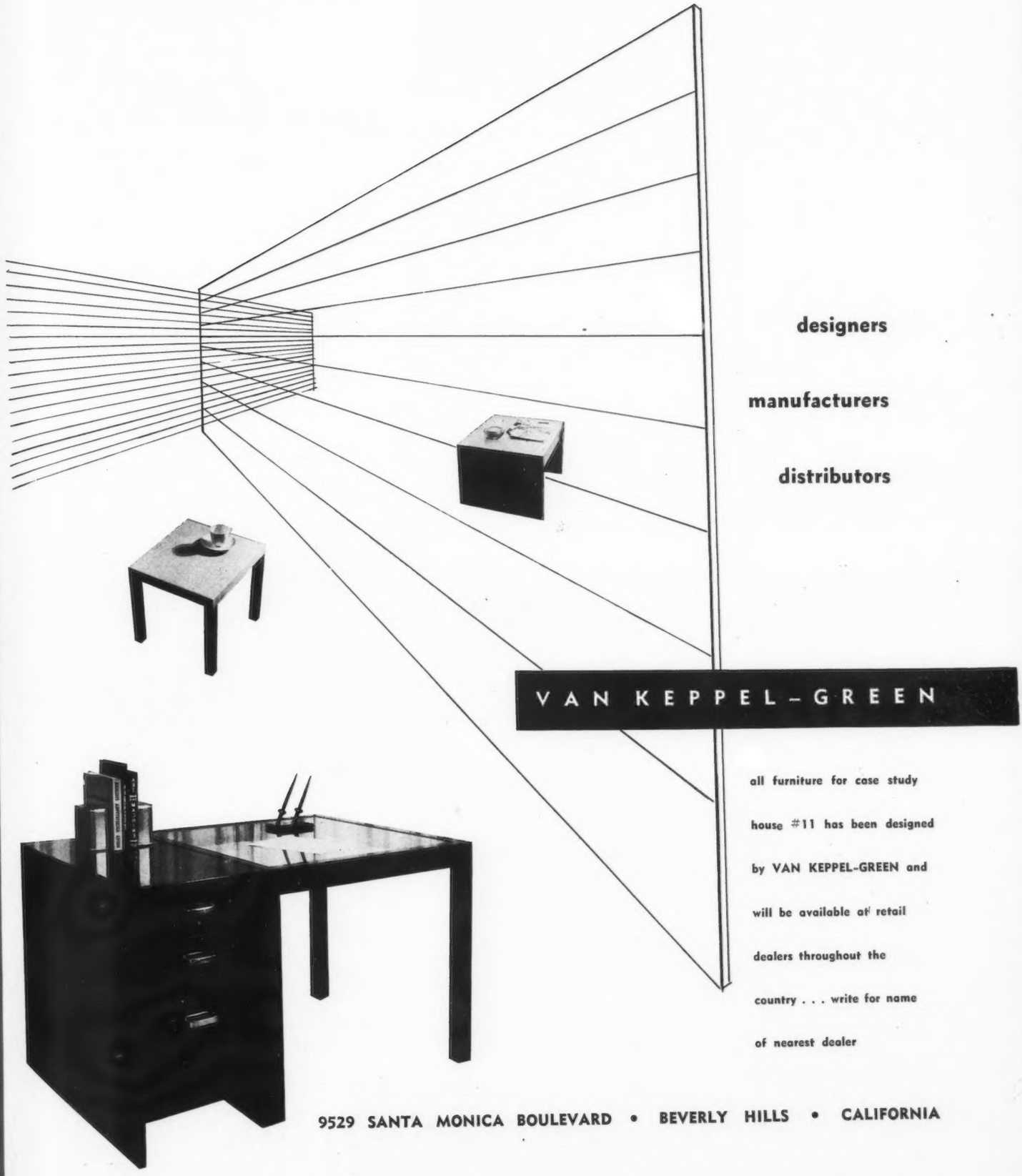
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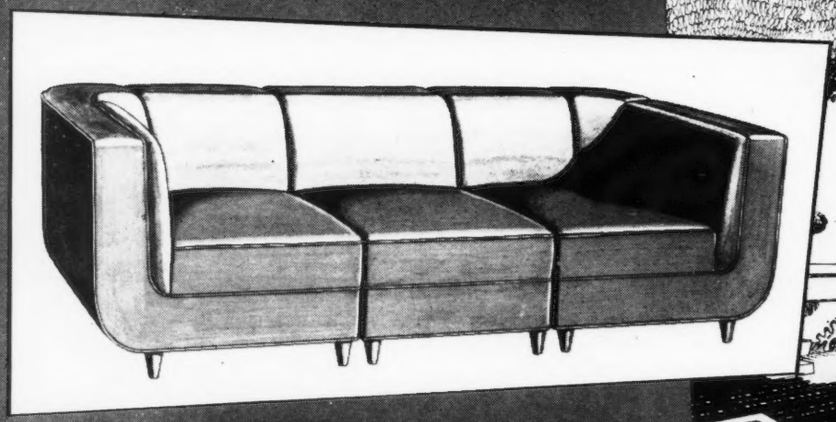

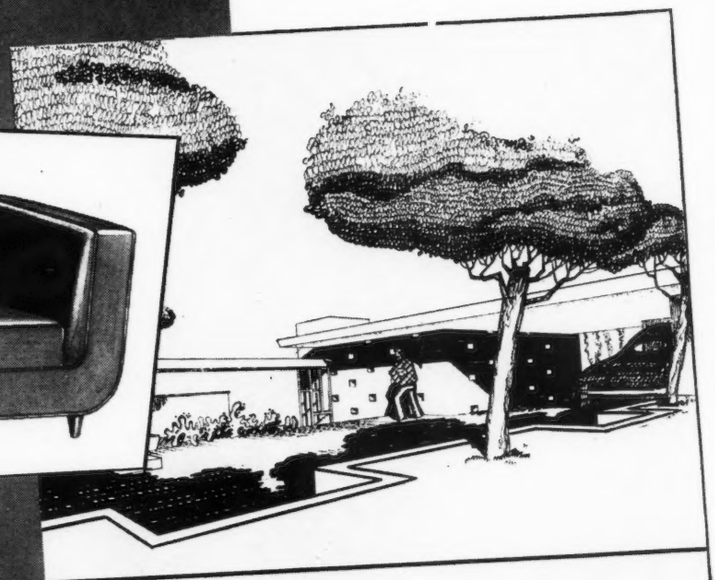

case study house 5

Whitney R. S[illegible] I. A., Architect

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MUSIC IN THE CINEMA

continued from page 34

then another. Meanwhile Peter makes a lasso and carefully lets it down (the solo violin melody starts in a high register, then gradually descends in pitch), until he catches the wolf by the tail. As the villain struggles to get loose, the music becomes violent. Just then, hunters emerge from the forest, shooting as they come (imitated by thunderous sounds in the tympani), whereupon a triumphant procession forms to take the wolf into town. Each character in the parade is represented by his theme and instrument: Peter, the hunters, the wolf, grandfather, and the cat, while the bird—or flute—flutters above the rest. Last of all, one hears the faint tones of the oboe, because the wolf had swallowed the duck alive!

Prokofiev's descriptive writing is extremely realistic because of the various orchestral imitations of natural sounds (the hissing of the wolf, for example), and the effects gained by a transfer of visual concepts to the aural field (the climbing cat, or the descending lasso). It is no wonder that this orchestral fable has gained enormous popularity all over the world, for it appeals to children. In the finale of *Make Mine Music*, entitled *The Whale Who Wanted to Sing at the Met*, Nelson Eddy, by some miracle of recording, sings all the roles from soprano to bass. Incorporated in this sequence, which pokes fun at grand opera and its impresarios, are some of the standard pot-boilers of the repertoire, including the *Sextet* from *Lucia di Lammermoor*. An invisible Dinah Shore sings a sentimental ballad in another part of the film, to accompany the pirouetting of two silhouettes, actually the ballet team of Riabouchinska and Lichine. This sequence does little more than confirm the impression that modern jazz balladry should never be mated to Russian ballet-dancing. In an earlier sequence, Dinah's male counterpart, the crooner Andy Russell, sings a popular ballad, *Without You*, as background for a series of luminous landscapes seen through a rain-drenched window. The visual side of another sequence, entitled *Blue Bayou*, which consists entirely of landscapes depicting the mysterious colors and lush vegetation of the everglades, is mistakenly linked to some uninspired jazz choral singing in close harmony. Also not to my taste is a barber-shop ballad, entitled *Johnny Fedora and Alice Blue Bonnet*, sung by the Andrews Sisters in gay nineties style. Of visual and dramatic significance only is a comical scene called *Casey at the Bat*, the familiar tale of a mighty baseball idol who struck out at the crucial moment. In the attempt to please everyone, Disney has hit a few high spots and, to my way of thinking, a good many low ones also. One hopes that a producer will someday dedicate an entire film either to the highbrows or to the lowbrows, as Virginia Woolf would say, and leave the middlebrows out of it.—WALTER H. RUBSAMEN.

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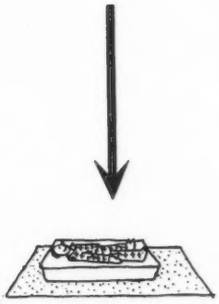

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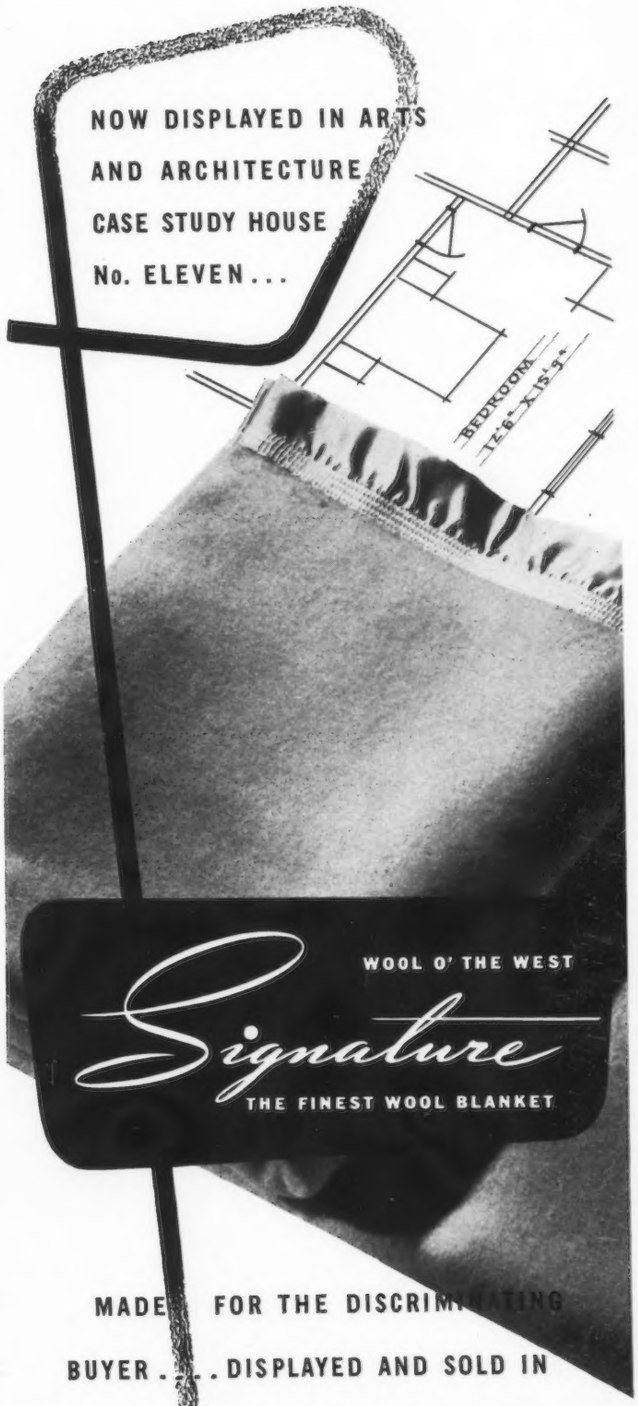

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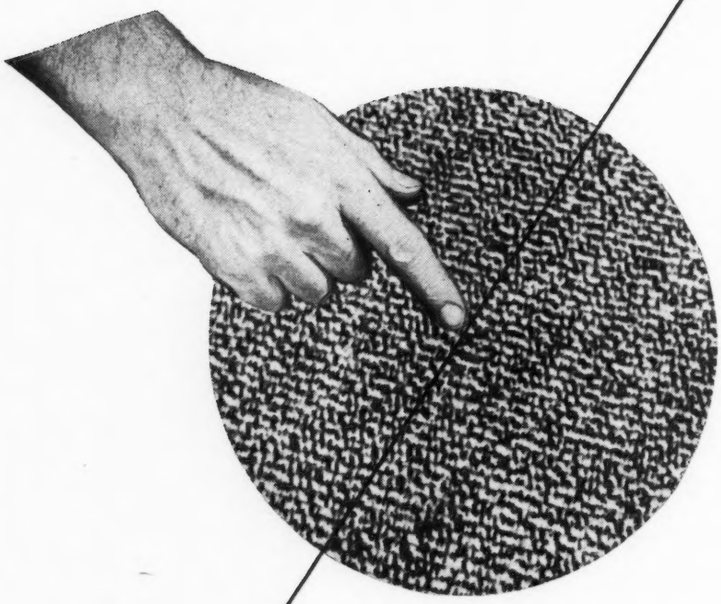

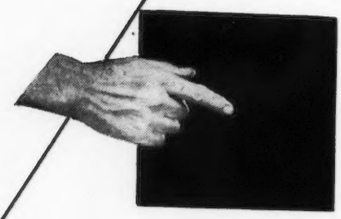

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notes

IN PASSING

NOW THAT THE SOVEREIGN State of Georgia has turned its back on the modern world and re-embraced Mr. Talmadge as Governor, we are brought up short in the face of one answer to "what in the hell is the matter with America." One is forced again to turn from the larger problems upon which the life of the nation depends, to realize with a sinking heart that our own political disease spots are as active as ever.

Mr. Talmadge is, of course, too well known for the truculent ignorance and incredible intolerance of his views to need much personal comment here. The important thing about him is that he can go before a large section of the American electorate and win on the basis of racial intolerance, while standing firmly on the plank of "white supremacy."

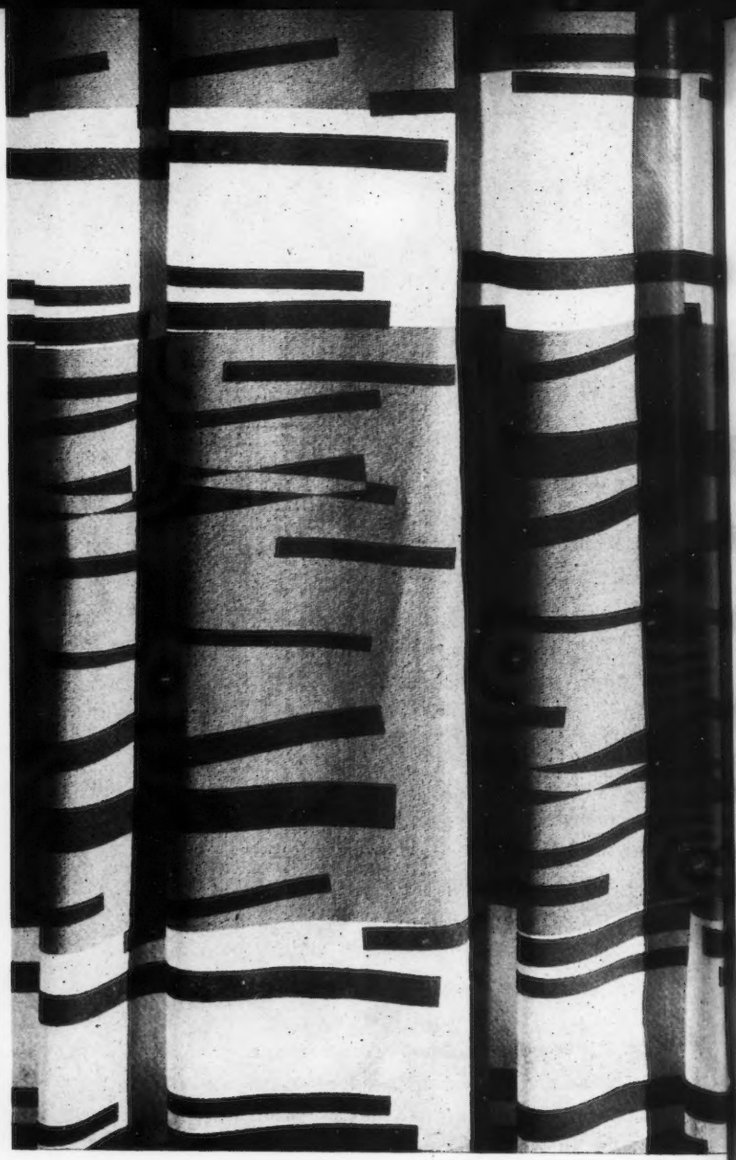
In the past it has been too easy merely to regret the political illiteracies of the South and promise ourselves to make a project of enlightening those dark lands. (It is bitter to recall that the necessity to make political concessions to this "solid South" at the last democratic convention has robbed us of a great leadership.) Now, however, we must realize that we can no longer afford the luxury of poverty-stricken living conditions that result in a governorship that points directly in its objectives to the heart of fascism.

Gene Talmadge is now the Governor of the State of Georgia and he has been successful *not* only because of his appeal to ignorance but also because, without conscience, he was willing and able to appeal to the frustrations and the miseries of the under-priveleged through greed that is the handmaiden of hunger and poverty. While there is no reason that this localized triumph of bigotry necessarily represents a trend, no one in his right mind can consider it a political straw that can be dismissed. Those Americans who supported and used their priceless franchise to elect a man who stands for the political, moral, and social obscenities of Gene Talmadge are in desperate need of a mental and emotional worming.

Of course the State of Georgia is not alone in its possession of elements that live and think like creatures out of the dark ages. The firey cross is raised and burned on many an American hilltop by men whose personal frustrations compel them to huddle around the man on horseback. In California and Nebraska, and in Texas and the Dakotas, selfish mean little men creep from their beds and join their fellow hoodlums in the silly and awful costumes of their juvenile terror-organizations, to scrawl obscenities on the doors of Jews and Catholics and Negroes. Gathering around their devotional fires, they give to one another a strength which alone is not enough to carry them in life as honest men but which, fused and formed into a weapon useful to political opportunists, makes them the greatest threat to the very thing that they so glibly and stupidly pretend to support and cherish.

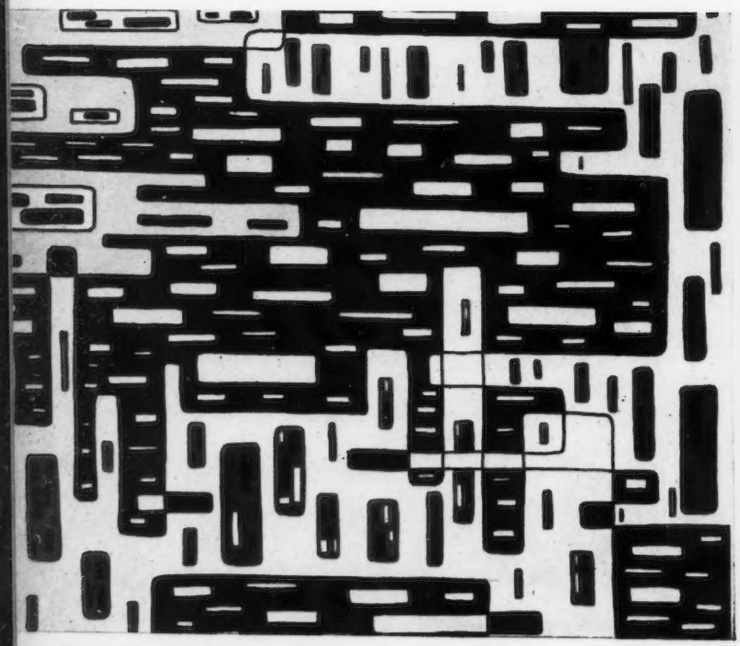
It is the Rankins and the Bilbos and the Talmadges all over the nation that now become the enemies, not only of their own people, but of all mankind. These men, the creatures of their own sharp wit, are ready weapons in any large purpose that plans the enslavement of mankind. The stench they raise on the American scene is the same foul thing that hangs in the air at Nuremburg; and, whatever an American is, he cannot be a man who plots the debasement of his fellows and the destruction of any standards of decency, and he cannot shrug away the political exploitation of the deep and pitiful ignorance that is a not-too-distant threat to the lives and liberties of free men.

BOSTON INTERSECTION

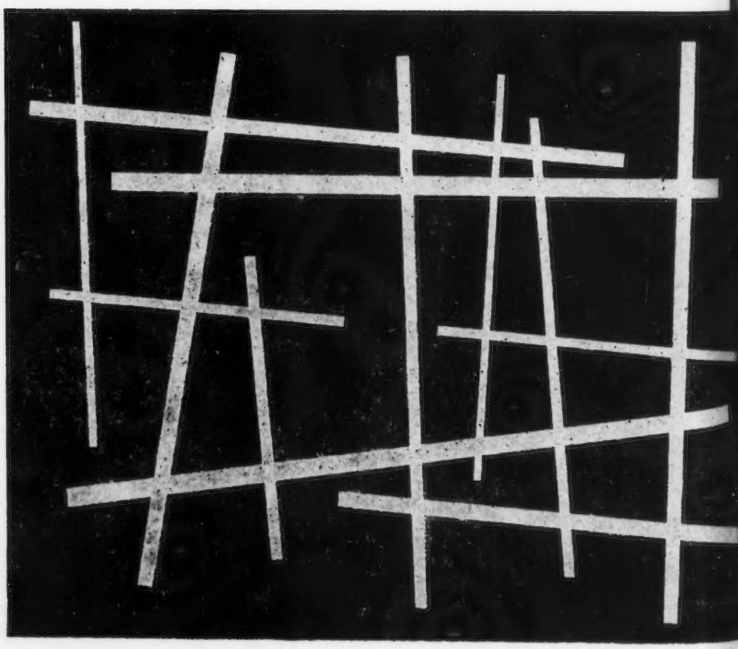


STICKS

Photographs by Idaka-O'suga



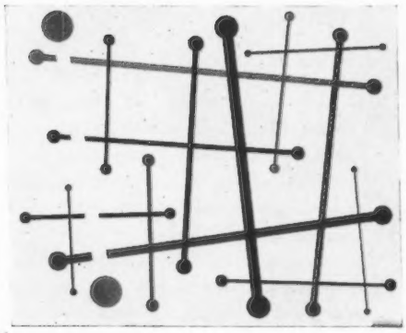
EXPERIMENT IN SPACE



EXPERIMENT IN SPACE

Sit in that bed of daisies in front of that wall of tulips and rest your feet on this bed of lilies—or, if you prefer, lie on that bed of roses behind the carnation drape. While architects strive to bring the outdoors indoors, fabric manufacturers and interior decorators have achieved what they consider the same thing by transplanting all of nature on wallpapers, draperies, upholstery, ceramics, rugs, and furniture. At one time, this may have been a means to an end. However, now that large areas of glass make visible the immediate planned landscape and distant natural landscape, and since flower beds and potted plants are vital parts in interior planning, walls of roses that have no sensible relation to the contemporary house are no longer needed. Goodbye, Mrs. Miniver.

ANGELO TESTA



TEXTILE DESIGN—STIRS

TEXTILE DESIGN FORMS WITHIN FORMS
EXPERIMENT IN SPACE

The task for the textile designer is to re-examine and re-discover the original role of the printed fabric. Only recently have fabrics been divided into two groups: the woven fabric and the printed fabric. Before this, most fabrics were of the woven type. Those who wove their own materials, seldom varied from flat, solid colors. The fabric was functional in showing little dirt and in being a strong material capable of long wear. The wealthy commissioned artists and craftsmen to design brocades and tapestries, or sometimes imported Chintz from India or Fortuny prints from Venice. The motifs for most of these fabrics were floral, Biblical, historical, or pictorial.

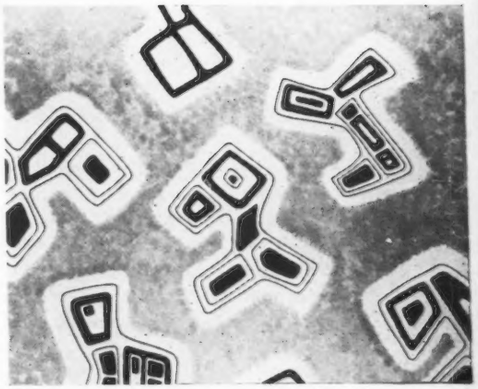
With the introduction of weaving by power machines, there came an abundance of fabrics. Although they were plain at first, later many prints were made. Manufacturers reproduced copies of tapestries, Chintz, English prints, and French prints. Copies of English and French prints, usually in one color on light backgrounds, were made on better grade cottons. This was the beginning in the field of textile designing for a large market, and from this we inherit the garden. The progress made throughout the years is that today most designers are expert at copying museum pieces. One is not justified entirely in saying nothing has been done in textile designing that is new. Europeans have produced many new and beautiful designs within the last twenty-five years; unfortunately, these have never progressed beyond the beaux arts "moderne" stage.

Because of the seemingly inexhaustible market for fabrics, manufacturers pay little heed to designs other than to be assured of the selling value. Very little thought, if any, is given to the relationship of textiles to contemporary architecture and contemporary furniture. Contemporary architecture demands a reformation in the field of textile designing. Today the role of the printed fabric has been made more important by the simplicity and spaciousness of the floor plan, abundant use of materials of different textures, and the extensive use of soft gray tones for walls. Because of the lack of modern prints, architects have almost completely abandoned use of printed fabrics, substituting glass, plywood, plastics, metal, and various other old and newly developed materials. One of the chief objections to printed fabrics has been the dull, monotonous texture it created. Forms must not only be considered in the flat material but also in the draped material—a fact that is ignored in most fabric design. In realistic representational patterns, when a horse, flower, or landscape is seen flat, it has a consistency which justifies it; when draped it is difficult to realize the object. A chaotic disturbance is the result. Form, line, color, and texture are the most important elements to consider.

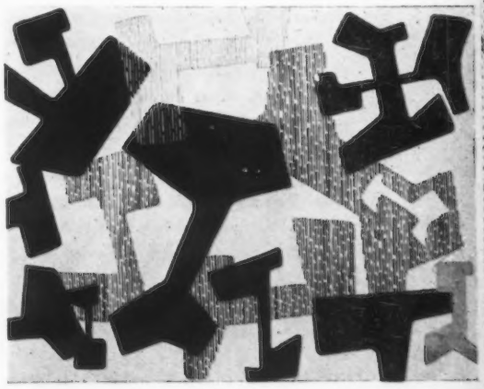
The use of abstract forms is especially important because it has destroyed all barriers of representational realism. Forms of various sizes which, when draped, create irregular negative spacing afford a great variety of new experiences. For example, by the use of thick and thin lines, combinations of solid and outline forms, a freer articulation of positive and negative space is brought into play. By the use of pure linear elements undreamed of vibrations and effects are created which, when properly controlled, are made subtle enough to reveal beautiful and exciting space experiences. With the use of clearly defined abstract forms and linear elements, there also comes a chance to use clean, pure colors in contrast to "dirty tones" in most floral patterns.

Texture is the end result of the satisfactory use of linear elements, organic and linear forms, and color. The type of design produced will depend on the designer's capacity to understand and experiment with a great variety of forms; and, it will depend on his ability to keep in mind the required decorative function of the printed pattern.

Textile design must accept the new freedom and conception of space articulation which has related contemporary architecture to 20th century man and to 20th century living.



TEXTILE DESIGN—FORMS WITHIN FORMS



EXPERIMENT IN SPACE

With this, the first Case Study House to come out of the ground at last, it would seem sensible and honest to make some attempt to re-value the intentions and present performances of the program up to now. When we began, more than two years ago, there was nothing on the housing horizon to indicate the conditions that at present make building projects so very difficult. Doubtless a more careful study of the conditions existing then would have made us aware of at least some of the storm signals. No doubt we were too optimistic about the recuperative powers of a national industry that had done such a miraculous war-time job. And, foolishly perhaps, we felt that the whole magnificent effort could be readjusted to the peace-time economy by general agreement of sensible and rational people who would cooperate to mesh the gears of the economic machine as quietly and as efficiently as possible. This, of course, turned out to be an idiot's dream in a fool's paradise.

In the beginning there was the architect. By agreement through general discussions it was felt that the house of approximately 2000 square feet would better show the effects of good design and new and old materials used realistically in order to create sound contemporary living units. That of course was the first unfortunate mistake, made however, before the restrictive conditions that were to follow almost immediately. The architects' projects were laid down and brought to the semi-complete state of plans and specifications, leaving us to sit sedately and a little sadly on our own especially designed limb.

The restricting government orders, as everyone knows, placed a very limiting hand upon us and made it impossible to attempt any but the smallest houses designed for the program. Therefore, we undertook to build the J. R. Davidson house because of its floor area of only 1250 square feet. Quite frankly, we have gone through everything that ever shouldn't happen to a dog.

Bloody and slightly bowed, we have at last a house complete with door knobs, shown in the flesh on the following pages, and announced for general exhibition as of the 21st of July. Given the conditions and frustrations, and the unlimited irritations of building at this time, we must frankly say that we consider the job rather well done.

We are sure that all of us could wish for an opportunity to change, or re-do, or un-do many of the things decided upon in the last three months of building. Regret seems to be the occupational disease of hindsight everywhere, and we have seldom found anyone without the wish to move something somewhere else once the last nail is driven and the last splatter of paint is dry.

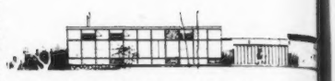
Despite all this, however, we have entered the first trial run with a remarkable equanimity of purpose shared by all who have had a part in the enterprise. And though we would wish to avoid an early grave, our determination is grim and decided upon the projects that we have set for ourselves as soon as the future hits an even keel.

Two other houses are now in process of construction; a third will be begun immediately, God and the weather permitting. It will be necessary, however, to lift the individual houses out of the number sequence established for them, as varying conditions make it possible to build one and not another. The choice of the houses going into construction will necessarily be made on the basis of the material lists and price factors involved.

In undertaking the program it has never been our intention to force issues regardless of, among other basic considerations, the cost factor. Frankly we do not know, and we are suspicious of anyone who says he does, what happens from here on in on prices in terms of the optimistic "how much house for how much money," which, rephrased, now simply and tragically seems to mean "how much for how little."

After we have gathered more facts and have been through more practical experience in this activity, it is very probable that we will have some bitter things to say about this whole business of the fabrication of dwelling units. For now however, stupidly or wisely, we intend to continue our operation as planned, subject only to restrictive regulations, impossible prices, and, we hope, our own good judgment.

Therefore, we present our first house, fully aware of the many things that could have been done and left undone, but ready to fight at the drop of a hat. And now we must not forget to make those monstrous little gestures of courtesy to all those involved in the enterprise. To most of those who worked with us, then, our deep gratitude. And, while we naturally must pretend that the gratitude is extended to all who labored with us, we are sure that there are some who have learned to hate us as completely and as beautifully as we loathe them.



Issues of August 1945, September 19

RICHARD J. NEUTRA, AI

Issues of April 1945, May 1945

SUMNER SPAULDING, FAIA 2

RALPH RAPSON, DESIGNER 4

Issues of February 1945, March 1945, January 1946

1 11

J.R.DAVIDSON, DESIGNER

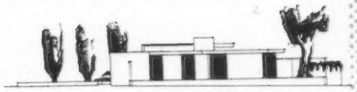
WILLIAM WILSON WURSTER, AIA

3

THEODORE C. BERNARDI, AIA

Issues of June 1945, July 1945

5



WHITNEY R. SMITH, AIA

12

Issues of September 1945, April 1946, February 1946

13

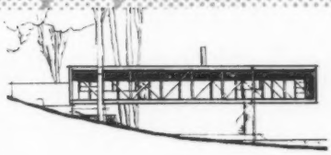
Issues of October 1945, March 1946

Issues of November 1945, May 1946

THORNTON M. ABELL, AIA

7

Issue of December 1945



CHARLES EAMES, ARCHITECT

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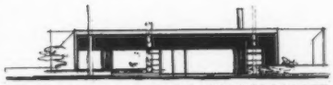
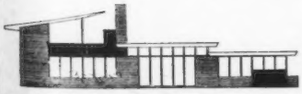


EERO SAARINEN, ARCHITECT



RODNEY WALKER, DESIGNER 16

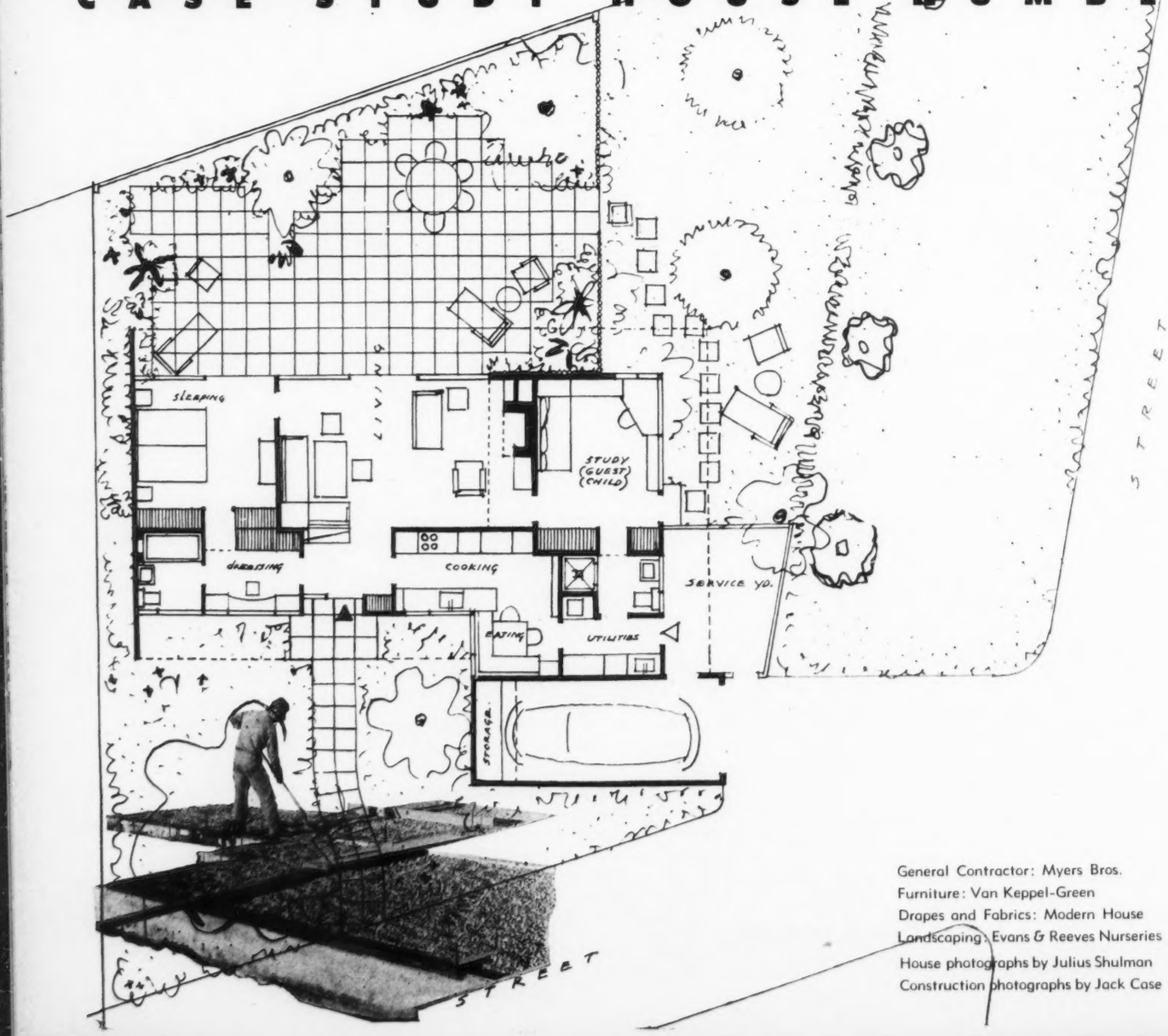
Issue of June 1946

comments by Lawrence E. Mawn, A.I.A.

Even though not placed under the white, hot light of public display and inspection, any house anywhere is not the private matter that the family, building for its own occupancy, would like to think. Each shelter unit is of interest to all who will see it until time gathers its constituent parts into the depositories of used building supplies. Taken together the houses built during the next few years will set the pattern for the coming generation and possibly beyond. The necessity for sound thinking on the subject is readily apparent.

In case study house No. 11, as in all the case study houses, Arts & Architecture is client and corporative home builder. The aim has been to attain sound modern design and to strike the spark for distinguished transcendent modern design. Experiences and reactions, in the process of designing and building this case study house, will be profitable to others in the same circumstances in which we have placed ourselves. Now it is appropriate that we sit down for a breather and take a calm critical look at what we have wrought.

CASE STUDY HOUSE NUMBER E



General Contractor: Myers Bros.
Furniture: Van Keppel-Green
Drapes and Fabrics: Modern House
Landscaping: Evans & Reeves Nurseries
House photographs by Julius Shulman
Construction photographs by Jack Case

A proper starting point for a critical analysis of house No. 11 is a statement of the basic principles of modern architecture. These are few and simple: the plan of the house should be determined by what is required to supply the needs of the particular family as established by its way of living; the plan should determine the exterior of the house which in turn should express the plan clearly for all to see; esthetic effects should be obtained by direct, efficient, economical use of modern technologically advanced construction methods and materials. Order, fitness, and simplicity should govern all phases of the work. Observance of these fundamental rules produces in the house a genuine naturalness and makes possible an honest, sincere fulfillment of real needs. The ensuing naturalness is especially evidenced by the omission of sham; for example, there are no otiose shutters nailed fast to the wall. Likewise there is not forceful striving for effect with, say, corner windows lacking particular significance.

Such rules allow a house to do and supply everything that can be reasonably asked of it. That is a distinguishing mark between building a house in traditional styles and designing and building a modern house. The traditional house produced in a strait jacket of inflexible rules begets unhappy results which can be direly foreseen. Modern planning is free. Greater livability, economoical ease of maintenance, enlarged spaciousness result when the job is well done.

Particularly notable in this small house is its compact plan, ease of circulation, crisp, clean lines, generous glass areas, dry-wall construction, radiant heating, application of modern materials to appropriate uses. An adequate setting is provided within which the family can conveniently seek and obtain the satisfaction of its desires and the realization of its interests.

R ELEVEN

The design and construction were carried out under the extreme difficulties of critical material shortages and the unpredictable circumstances of recent and alas, of current days. Because of the compromises necessary for such reasons and for other reasons which were often beyond control, the results attained are not altogether what we had hoped. We did not soar as high—nor as fast—as we wished. Since the finished house sometimes falls short in minor respects of expectations, rarely are client, architect, and builder radiantly happy with all aspects of a house as produced. One feels that this feature might better have been changed; that arrangement altered. All usually come down with slight ambulant cases of planning surfeit and bewildered frustration.

Measured on the basis of fundamental rules, house No. 11 merits reasonably high grades. The house was planned for a couple with a child of teen-age. Separation of independent living quarters for these two groups of interest, or other possible family grouping, connected by rooms for common use—living room, kitchen, and utility room—is competently provided with efficient utilization of space, ease of circulation, and privacy. Thus fulfillment of the needs of the family has determined the plan. That the exterior clearly expresses the plan is readily apparent to a casual observer.

DESIGNED BY J. R. DAVIDSON

Striking esthetic effects (above) are obtained with economy by direct, suitable, and efficient use of modern materials such as plywood, glass in large areas, etc., by fineness of proportions, by effective masses, skillful colors, and intelligent reliance on natural textures. Underlying all is a sense of logic, appropriateness, and simplicity.

Among the commendable features of the house are the thoughtful orientation and placement on the lot and the carefully worked-out plan of circulation. The position of the house on its lot allows easy access to the garage from the main road and thence directly to the service portions of the house—the utility room and the kitchen. The kitchen, dressing room, and east bathroom also face a side road. This disposition reserves the quieter and southern (sunny for winter warmth) side of the house for the living and sleeping rooms.

Separate entrance (shown below) is provided to the west bedroom-study, which with connected bath and separate outdoor living space becomes a private apartment. This feature is worth more than an additional year on any mortgage.

From the side road entrance is through the front lobby directly into the living room, or into the kitchen, or into dressing room and adjoining bath.

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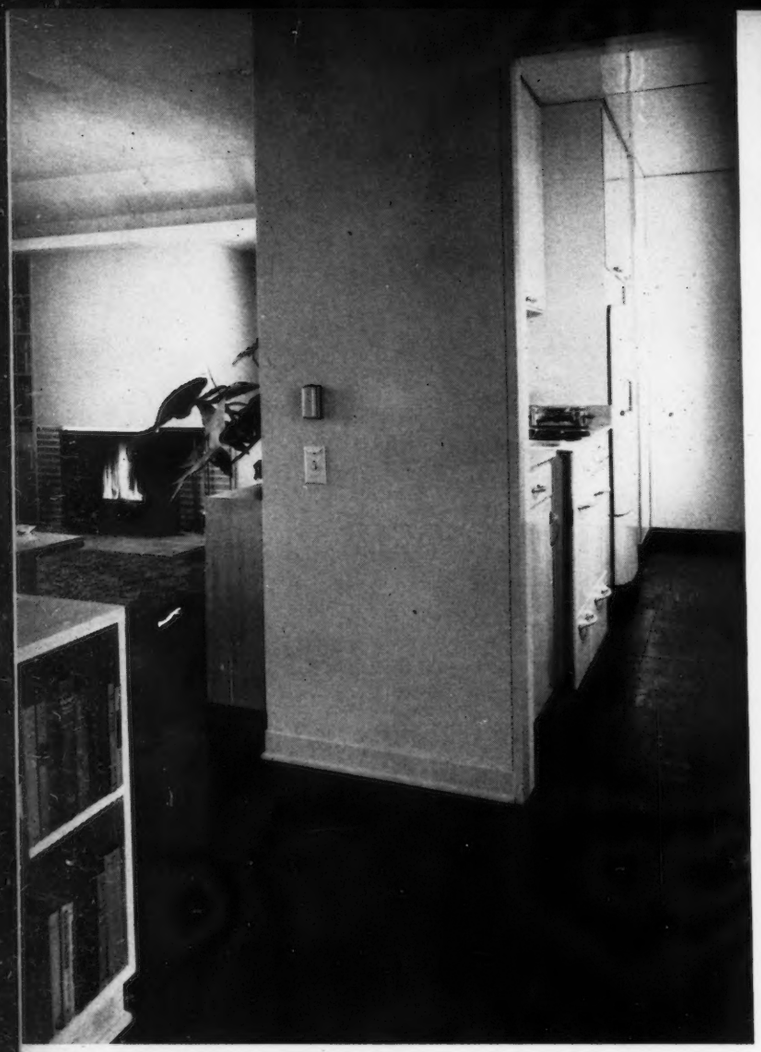
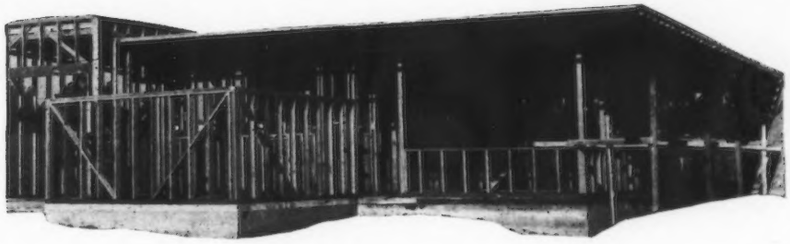


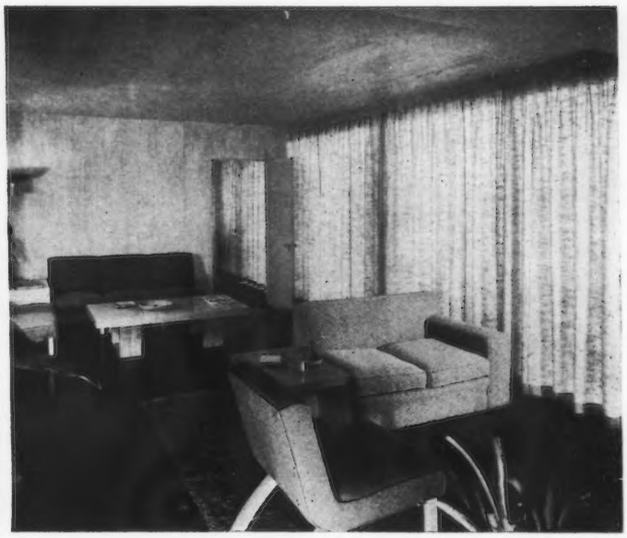
The general circulation of the house (shown above) is well planned to avoid use of the living room as a cross-traffic area and inter-room circulation route, a common fault in many small houses which is most annoying when guests are present. The entrance hall (shown above right) whose decorative glass screen gives privacy to the dining corner of the living room and the east dressing-sleeping area with the kitchen.

Convenient access to the east bathroom (shown below) is through the dressing room. This allows guest-visitors to use its facilities with minimum inconvenience.



Materials—Some of the technologically advanced materials available at the present time are used appropriately and efficiently. For example, stucco, plywood, and glass in large lights have been allowed to display their rich natural textures. Precious and meaningless ornament has been omitted. Even the presence of the commonplace but necessary vent ducts and vent pipes which disfigure the average roof have been skillfully minimized. Careful attention to small details is a characteristic of the house.

A particularly noteworthy application of modern materials is the interior dry-wall use of plywood. Ease of maintenance, excellent accoustical properties, avoidance of mess and loss of time in plastering, and annoying future plaster cracks, make this a wise choice. The pattern of joints on walls and ceiling and the natural texture of the wood are the sole decorative treatment — pleasing and very economical.



The problem of furnishing the house was assigned to Van Keppel-Green. The living room with one wall of sliding glass doors opening into the patio and ceiling and walls of birch panels is divided into two areas—dining and living. The dining area at one end of the room, accessible to the kitchen, is furnished by the practical method of individual chairs grouped at right angles on two sides of a coffee-dining table. As the chairs are free and can be moved around the room, they are far more practical than the usual corner settee or built-in seat often used for this type of arrangement. The chairs are so designed that they may be used satisfactorily for an entire evening. The handsome rectangular table can be used either as a coffee table, or raised to dining height by dropping the rectangular legs. The dining and living room areas of the room are divided only by a red rose rug on the black asphalt tile floor. It is an excellent idea to achieve spaciousness but requires great skill in furnishing so that the two groups do not become too isolated for an evening of conversation. This area with birch panels, built-in lighting, fireplace, sliding glass wall to patio, has so much interest in its own right that it needed careful handling. This has been well done in the balance of color—the rug in the living area is of a similar red-rose color as the chairs in the dining end, although of slightly different tone.

The master bedroom with a glass wall that is a continuation of the living room wall requires, and has only the necessities—a chest and beds. The headboard forms a head rest and has two small cabinets at each side, the doors of which drop easily to form night tables. As there are plenty of closets only a small chest is necessary, and this is one of Van-Keppel's "neatest" designs. The same natural linen fabric of the living room draperies is used for bedroom draperies and bedspread. The beige carpet continues from the bedroom into the dressing room, as does the rest of the color scheme—peach and brown. The dressing table is in peach lacquer, matching the wall color, with a mottled gray, Formica top.

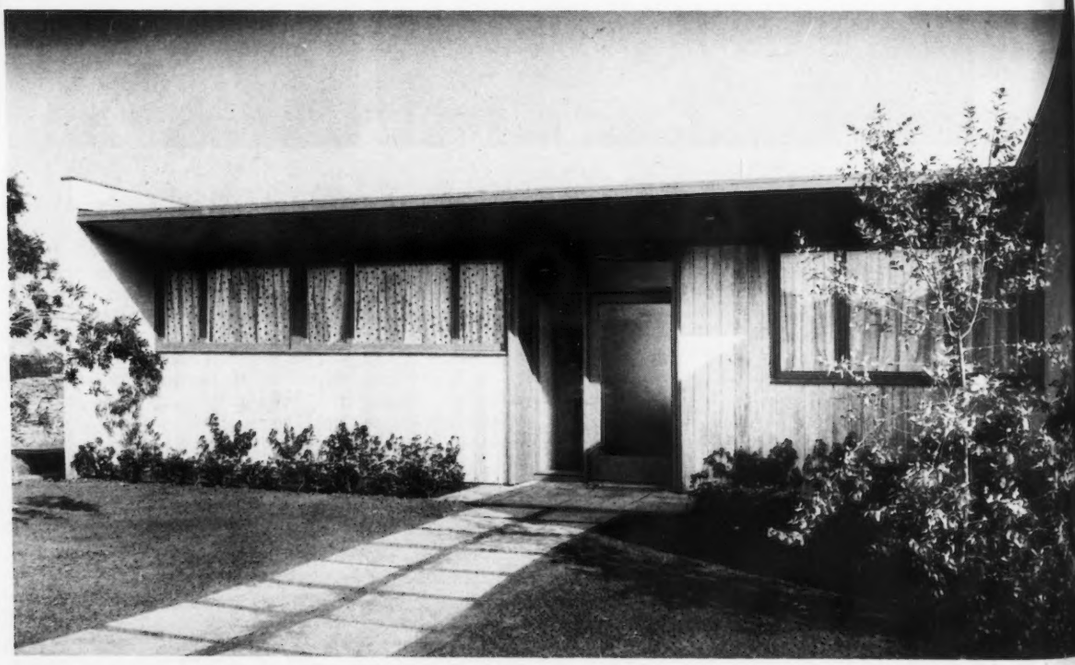
The second bedroom, designed especially for a girl of teen-age, ought to delight child or adult. It has a small bath and private patio. The bookshelves and combination table and chest of drawers form an adequate working surface and storage space. The desk chair, with seat and back of twine, is pleasing. The slip covered twin beds arranged against a corner case as head rest allows sleeping space for a guest. There are ample built-in wardrobes and chest space. The color scheme—gray green carpet, a somewhat darker ceiling, deep beige walls, black lacquered furniture, and gay striped bedspreads and pillows—has achieved the right note of sophistication.

The patio furniture is of metal painted chartreuse, upholstered in natural twine. The table tops are of transulscent glass.—**ALYNE WHALEN.**

Radiant Heating — Residents of Southern California should particularly note the intelligent thought given to the heating problem. Too often the winter sun filters through small peephole windows and, after sundown, inefficient gas wall-heaters are hopefully depended upon to provide comfort in poorly insulated houses. In case study house No. 11 the large glass areas on the south side have overhangs planned to exclude the warm summer sun but to utilize the advantages of solar warmth in winter. The house is further provided with radiant panel heating, placed out of sight beneath the concrete floor slab. This heating system banishes unsightly wall heaters, floor or wall grills, and radiators. An increase of space and flexibility are thus gained. Deposits of dirt and soot on walls and ceiling by the usual heating methods are obviated. The tested advantages are innumerable. From an esthetic and from a practical health point of view, radiant heating is considered the best current solution to heating problems.

Exterior Design—The desirable nestling of the house close to the ground (shown below) is achieved with such success that the house seems a natural organic outgrowth from the soil. This is made possible by the use of the concrete floor slab placed practically on top of the existing soil bringing the floor level almost flush with the existing grade. Excavation was avoided and the extra expense of carrying foundations up to provide crawl space under the flooring supports or joists was saved. The provision of that free space is required by most building codes for ventilation and inspection of floor timbers and their protection from termites.

The walls and the roof lines are interestingly varied and gain from changes in shape and projection. The static, unvaried aspect of four walls and roof is avoided. The very special skill of the designer is here evidenced. The walls which obtain a desirable privacy for the patio are by color and construction integrated with the house walls. The door of the garage is well handled to minimize the void which such a door commonly punches in the facade. A hedge continuing the splayed angle of the service wall to the south lot line provides economical and effective privacy to patio and entrance for the bedroom-study on that side. The landscaping has been designed for



labor-and money-saving maintenance. Not many small interesting houses can boast of equally attractive blandishments. The materials used on the outside are limited in number and are kept under strict control. Happily no attempt is made to make one material look like another more expensive one or to serve where another would do a better job.

The exteriors have been successfully handled. We believe that will be appreciated on first sight. Particularly difficult was the north side, which could easily have lost a feeling of repose in striving for an adequate solution of a complex problem. This north side appears relatively narrow because of the dominating projection of the garage. The problem was to provide space for a large glazed entrance door and side light, and for a series of raised windows in bath, dressing room, kitchen, and eating area together with ventilating louvers for the cooler space. Only those who have grappled with similar complexities will be fully cognizant of how well it has been handled.

Generally the exterior is knit together and unified by the finished color scheme of a designer with an expert color sense. Two warm tones are harmoniously blended — a lighter one for the wall spaces and a darker one for the wood trim. An impression of additional spaciousness is thus gained for this minimal house.

The horizontal lines emphasize the organic unity of house with soil. Strong horizontal parapet lines terminate the east wall and also the north and west wall of the garage. A slightly pitched roof is contrasted with the parapeted roof over the garage. The separate function of the garage is thus expressed. The areas of the room are subordinate to the masses of the walls — and that is as it should be.

A four-foot eave overhang on the south side protects the large, generous glass areas from the hot summer noonday sun but is accurately calculated to admit the warming winter noonday sun. This wide overhang repeated on the north wall adds a strong sweeping horizontal accent. Deft covering with plywood makes a smooth restful soffit with a self-effacing, continuously screened vent strip allowing air to circulate in the attic space above the ceiling insulation. This arrangement protects the roof wood construction from dry rot and augments the efficiency of the ceiling insulation in lowering inside summer temperatures.

The windows on the north side of the house in the kitchen, dressing room, and bath are relatively high to provide light and privacy. The south side of the living room and east bedroom are amply lighted through large glazed sliding doors and fixed windows looking into the patio. A deep capacious pocket for the living room draperies, when drawn back, has been provided. The patio and the living room can be merged into one indoor outdoor living area. The ceiling height glass areas increase the evenness of natural light distribution in the room.

The patio wall is low enough for sight of the sea and distant hills from the patio and the living room, yet high enough to obtain desirable privacy and seclusion. Planting spaces in the patio tone down its walled severity. Additional shade is obtained from shrubs and trees. The use possibilities of the patio are further increased by an overhead floodlight. The night view from the living room of the cheerfully lighted outside area becomes a very interesting enlargement of the interior.

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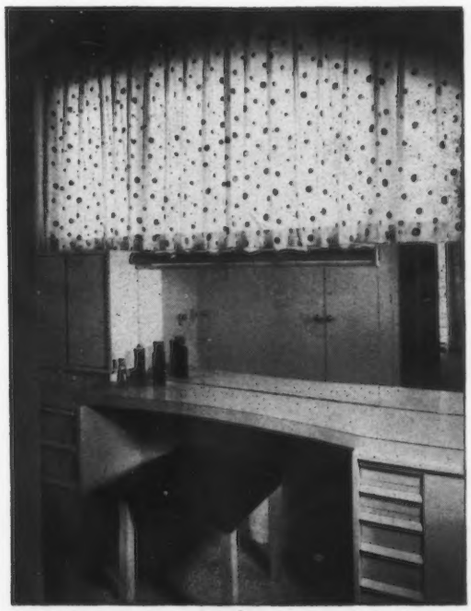
A fireplace (above left) adds to the inviting atmosphere of the living room. The color, size, and texture of the particular bricks used blend with the adjoining walls by a careful choice of color for the walls.

Textured glass (above right) is effectively used in the main entrance door and sidelight and also to form a screen between the entrance hall and the living room.

Progressive modern design eliminates the separate dining room in the small home in favor of a combined living-dining room. The success of such practice is in direct proportion to the care in planning and providing for adequate storage and ease of access to and from the kitchen.
The kitchen is the efficient kind of kitchen found in the better planned houses. It is practical and will serve its purpose well. The utility room is walled off in a separate area opening conveniently on the (drying) service yard.



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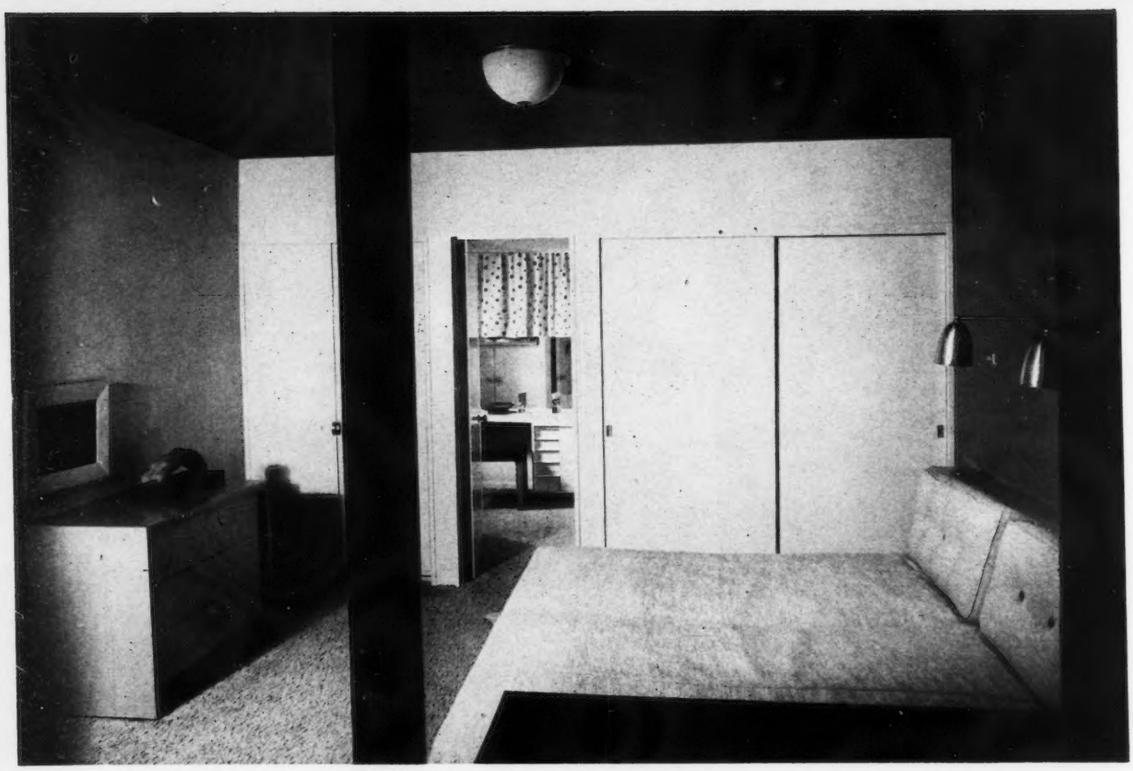


Storage—In this house ample storage space for clothes and shoes is apportioned. The best modern practice provides convenient, easily accessible built-in storage areas especially designed and fitted for specific items—sports and hobby equipment, movie projectors, card tables, and all the other paraphernalia of living and entertaining which create a disturbing storage situation in the average house. Closets are good sound deadeners and the placing of one between the bathroom and bedroom is an excellent arrangement.

Overhead storage for such items as rarely used travel bags and similar possessions might be provided in the space above the low-ceilinged passage between the east bedroom and dressing room. Useful storage space is wisely provided in the garages over the hood of the car. The broader aspects of modern home design require that more equipment should be built in. Properly prefabricated equipment rather than individually designed items is the economical answer for the small house.

There have been many misinterpretations of the theory of modern furniture; but the most serious and widespread has been the tendency to regard it as merely a design period, to be contrasted, for example, with 18th century English. This concept, shared alike by designers, manufacturers, sellers and users, has resulted in furniture which should be called modernized rather than modern. A truly modern furniture can only be achieved by completely fresh approaches to the problems of furniture design and construction, and basic revisions of manufacturing techniques in the light of modern methods and materials.

A R T E K - P A S C O E

The progress of modern furniture can best be furthered by constantly searching for those new elements which can help to make furniture that, more and more, is adaptable to today's living requirements, honest in construction, attractive in design, and economical in price. To us, and we hope to others, there is real value in restating the principles by which we are guiding ourselves.

Photograph by P. A. Dearborn

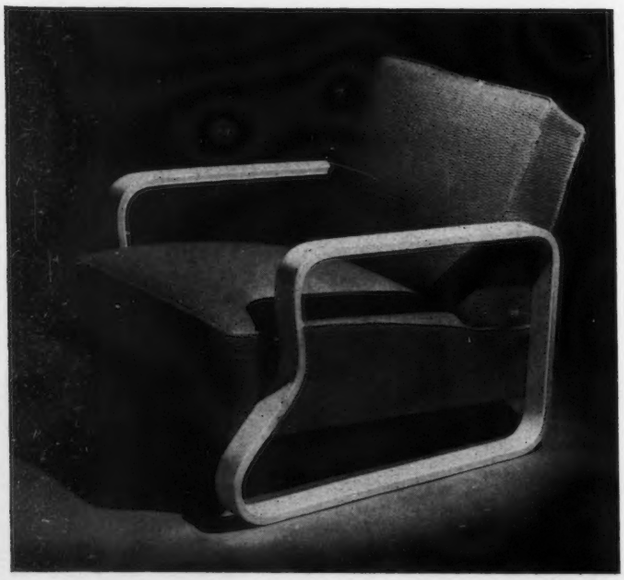
Photograph by Sauer Studios

SIDE CHAIR

SIDE CHAIR

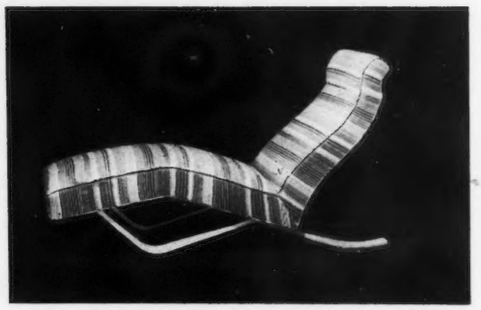
Photograph by Ben Schnall

CARD TABLE



LOUNGE CHAIR
SOFA SECTION
LOUNGE CHAIR

RECLINING CHAIR, UPHOLSTERED

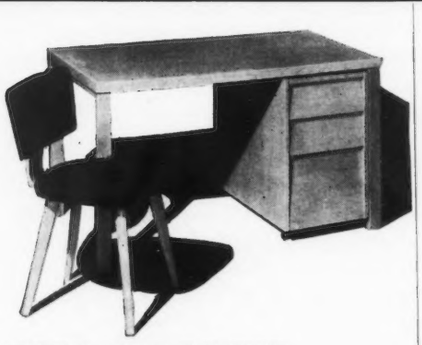


SIDE CHAIR

Photograph by Ben Schnall

SOFA SECTION

NIGHTSTAND

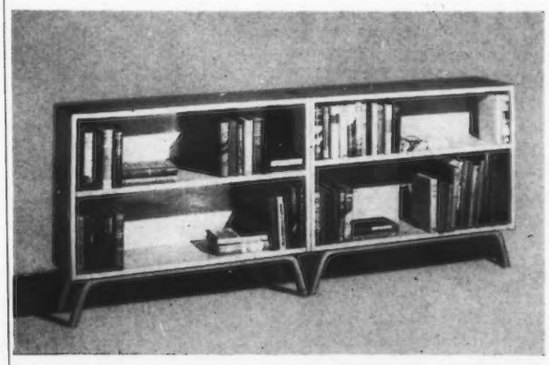


PEDESTAL, TABLE, SIDE CHAIR

ROUND TABLE

Photograph by Ben Schnall

CHEST



BOOKCASE

Photograph by Sauer Studios

XUM

ART

REPORT FROM SEATTLE*

It is only fair to state in the beginning that this is not a report on who's who in art here, nor whether the art is good or bad. For one thing, the ensuing opinions are based on a very recent introduction to the Northwest and are subject to the possible exaggerations which attend first impressions. It is hoped, however, that these reflections, springing from the stimulus of a new and rather impressive experience, will have value independent of later and more studied investigation. What has been of primary interest are the circumstances responsible for that quality which distinguishes art in the Northwest from the mainstream of American art. This in itself is a subject for an exhaustive study, to which no claim is made here. Rather, these are jottings of ideas which has occurred in the effort to find a plausible explanation of a phenomenon—Northwestern art.

by Grace Clements

Spokesmen for the "official art world," as well as the public dependent upon them for aesthetic guidance, are so in the habit of looking to traditional Western art—the art of Europe since the Renaissance—for clues by which to recognize a work of art, or a trend in art, that it seems exceedingly remarkable when they are able, for whatever reasons, to acknowledge something outside this familiar pattern. That a section of the United States should have created something which is at variance with these accepted traditions is certainly unique; that it has received a not inconsiderable amount of national attention because of it is almost miraculous! Almost—because there is a large element of doubt as to whether this recognition springs from any true understanding of what is in process here.

Since the advent of the Federal Art Projects it has not been unusual for the art citadels of the East to admit outlanders to the inner sanctum. But a conspicuous requisite of admission has tended to be conformity with the established credos. The alternative to conformity has been Regionalism, a truly deplorable basis for recognition, which also came into prominence during the desperate depression days. This cult of Regional Art makes capital of separateness instead of seeking out that which unites. One would expect the artist, if not the politician, to have outgrown this restrictive and isolationist state of mind. Inasmuch as that part of northwestern art now in question is definitely not conformist, it has been its lot to be placed in the alternate bracket of Regionalism (Romantic)! But is this Regional art? It is art of "a region"—yes, with a particular relatedness to that region's resources, economy and culture. But *regionalism* as an attitude of mind is something else. It is one thing to be influenced by an environment, and another to possess it and be dominated by a self-conscious concern for it. Regionalism—the pridefulness which says: "What I have is better than what you have; the regionalism which knows nothing but its own backyard—appears to be less in evidence in the Northwest than anywhere in the country. And especially is this reflected in its art. To be sure, there is an amount of *Americana* here as everywhere among the average run of people who paint—the ones who have no philosophic concepts of their own; who have a measure of talent and generally too much ambition. But this does not represent the art with which we are here concerned—that which is distinguished by its freedom from these aspects. Just what is it that has produced the quality of art which has come from such men as Mark Tobey and Morris Graves? Regionalism is a kind of provincialism, and these men possess a stature which far exceeds the limits of any locale.

There is little doubt but that natural environment is an important influence upon the economy and hence the culture of any region. Inheritance, either directly through traditions, or indirectly by reasons of historic predecessors, also shares as a cultural determinant. In the Northwest, topography and climate are conspicuous elements which help make up the homogeneous nature of the region. These appear to have an extremely important influence upon her art, and perhaps provide two of the greatest factors contributing to the difference in both its form and its spirit. Other factors, less apparent, but also important, are to be found in her history.

Due to the mountains and the prairies to its east, the Northwest has suffered, or benefitted (depending upon one's point of view) through a considerable isolation from our established centers of culture. Since the days when it was known only as the Oregon Country, and until very recently, its inhabitants have had to look either to the land and what they could get from it in order to subsist, or they looked to Alaska and the Orient. If by intent it was commerce and not culture which kept these pioneers facing west, there must have been an inevitable portion of Indian and Asiatic culture absorbed in the process. Those who pioneered and expanded the Northwest may have longed for greater contact with the eastern United States. The fact remains that they had very little. In the early days even the struggle for recognition as a Territory was met by great opposition or indifference to what Daniel Webster described as a "rock-bound, cheerless, uninviting wilderness." Though such ignorances of the 19th century have passed, the East continues to have little real knowledge of or interest in any of the Pacific Coast region. If the latter is no longer believed to be a "worthless wilderness," it has yet to acquire "culture—you know." At best, eastern America is indulgent toward its younger sisters, rather like a teacher of the old school viewing the creative efforts of a child. "Yes, yes, little boy; you're doing fine!" . . . Whether wished for or not, absence of too much influence from the East undoubtedly has been a fortunate factor in the development of the Northwest.

If through being cut off from, or by, the East, isolation explains one cause for distinction, this does not account for the divergent cultures and development of the Northwest and her neighbor to the south. Though certain historical and geographic factors are similar, the art of the Northwest is as different from that of California as it is from any other portion of the United States. If labels from the fields of psychology may be borrowed for (continued on page 74)

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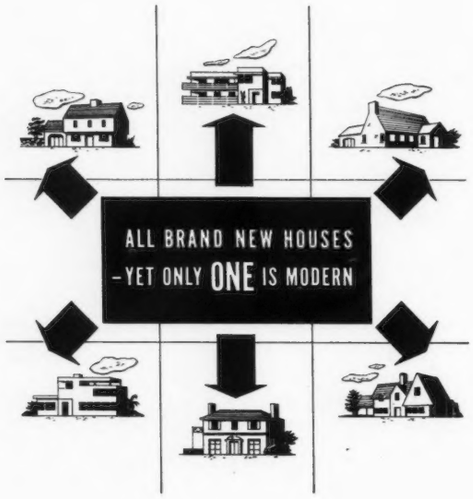

Homes may be as **new** as tomorrow, but they can not be **modern** unless they are wired to provide convenient, efficient electrical service for present and future needs.

New and improved lighting and a host of new appliances are on their way . . . and the wiring system in the modern home must permit its owner to plug in where and when wanted, with full power for satisfactory, economical operation.

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NOTES

CASE STUDY HOUSE NO. 11

• One of the most interesting features of Case Study House No. 11 is the radiant panel heating system encased in the concrete floor slab. It gives a sunlike heat in the house without raising the air temperature more than two or three degrees. There are no radiators or ducts, and the system works automatically from a gas fired boiler (Basmor, distributed by Crane Company) half the size of a stove.

Installation of the system was made as soon as the foundations were completed. Eight inches of crushed rock were poured between the foundations followed by an inch-thick skin of cement. A waterproof membrane made up of two sheets of Angier building paper went on top of the cement to check dampness before it reached the floor itself. Eleven hundred feet of ¾-inch copper tubing (Mueller Brass & Copper Company) were zig-zagged across the whole living area of the house and three inches of concrete were poured directly over the tubing.

When the system is in normal operation, the boiler heats water to 110 degrees and a small pump circulates it through the tubing, returning it to the boiler at about 90 degrees for reheating. The floor is warmed to 85 degrees, which radiates a pleasant warmth but leaves the air at 65 to 67 degrees. The boiler can be turned up to heat the floor to 90 degrees, at which the output over the whole house is 96,000 B.T.U.s and some 36,000 B.T.U.s more than should ever be needed in Southern California.

• A roof as nearly flat as No. 11's means hot rooms in summer to the average citizen who has been sold on an Alpine pitch and eight feet of attic space as buffers against the sun. However, four factors work against heat penetration. The surface is Sno-Rok, a crystal white dolomite (applied by Economy Roof & Insulation company) that reflects enough heat to keep the surface temperature as much as 40 degrees lower than that of colored materials. Roofing material of built up felt and asphalt (Pioneer Flintkote Company) is a tough blanket beneath the dolomite. Around the underside of the four-foot roof overhang is a screened slot, and the slightest breeze constantly changes the air between roof and ceiling. Just above the ceiling there are two inches of Kimsul insulation (Kimberly-Clark Corporation).

• Kimsul insulation blankets aid in giving the privacy afforded in a much larger house. CSH No. 11 is only 1250 square feet but with the placement of the bedrooms at opposite ends of the living area and effective insulation in the end walls, a good separation is achieved.

• Painting the interiors of the house gave the J. P. Carroll Company the same sort of problem the highway maintenance department faces in trying to pave a road and still keep traffic open. From the time the foundations were laid people, from children looking for junction box slugs to evicted tenants willing to pay black market rents, made tours of the house a part of their routine.

The job was one of precision, particularly in the bedrooms. Cocoa colored ceiling and one wall in the master bedroom meets peach color on two walls with only the painter's fine brush and steady hand joining them evenly. In the second bedroom the ceiling is sea green with all four walls beige.

Three weeks after the job was completed somebody scratched a wall in the living room with a piece of furniture and somebody else used enamel to touch up the flat beige with the unobstrusiveness of a pants patch. The Carroll painters were back to redo the whole wall less than a week before the opening.

• Getting hardware was one of the most difficult jobs in building a house during a period of shortages. Daniel C. Hay of Beverly Hills acted as consultant, taking the expediting out of the builder's and

designer's hair. He fought his way through several acres of Colonial knockers, pounded metal hinges, and antiqued lock plates before he was able to find enough clean lined hardware for one modern house. Kitchen cabinet hardware was shipped only after American Cabinet Hardware Company volunteered to rob their own sample boards across the country.

• Instead of paint, the exterior of the house has a finish of California Stucco Color Coat. It is a colored plaster which eliminates the necessity of refinishing the house for several years. Scratches and chips, being the same color as the original finish, won't show. The Color Coat went on wet about the color of a Hershey bar, mottled alarmingly while drying, and finally set to a smooth beige to everybody's relief except Ralph Jones, the plastering contractor, who knew it all the time.

• Base for the interior plaster is a "floating wall" system developed by Schumacher division of Pabco Products Company. Griplath button board is attached to the studs by flexible metal clips which absorb motion of the wood as it twists or settles. No movement is transmitted to the plaster. Result: no cracks.

• All exposed floor in the house is covered with Moultile (Thomas Moulding Floor Manufacturing Company), an asphalt tile that is heated with a blow torch and laid on a binder smeared over the concrete floor slab. In the living room it is dull black. Kitchen and both bathroom floors are covered with mottled tile. Moultile forms a tough surface with pleasant resiliency.

• The house has 73 electrical outlets, nearly twice the number in the average house. Outlet and switch plates (Associated Projects Company) are made of translucent plastic. Each has a minute light bulb in the top which glows in the dark for easy finding. Tymzit switches (T. J. Mudon Company) are installed in both bedrooms and the kitchen. They can be set to turn out the lights from five seconds to a full minute after the switch has been flicked for the benefit of stumblers in the dark.

• The fireplace has only a back and left side—the right side is deeply indented. It was designed to give an open appearance to a fire and does it so effectively most visitors think the chimney won't draw with a fire "out in the room." It will. A spark curtain made of metal links hangs from a track with a brass flange. Brass handled poker and brush hang on hooks to the right of the opening. (Curtain and fixtures by Colonial Shops.)

• Three radios in a small house make singing commercials almost inescapable. In the living room there is a combination record changer and radio. The other two are portable for bedrooms, kitchen, or patio. All three are Motorolas (Galvin Manufacturing Company).

• Plastics eliminate a good deal of daily cleaning and annual painting. The entire wall and ceiling areas of the kitchen and bottom half of the walls in both bathrooms are covered with Coralite (Fir-Tex Sales Corporation). It is a coating as hard as ceramic on a masonite backing. Coralite is in bright, solid colors and comes in sheets like plywood. The edges are attached to the walls with grooved metal stripping (B & T Metals Company). It can be washed as easily as glass and resists scratching and chipping. Counter tops in the kitchen and dressing room are Formica (Formica Insulation Company), a plastic that even a burning cigarette will not mar. It also has a glass-like surface and can be cleaned with a damp cloth.

• Toilets are about as unobstrusive as a toilet can be without getting coy. Tanks are concealed, but set great whirlpools going on demand, all in discreet silence. Wash basins are simple bowls set on four chromium legs. They are high enough to make cleaning under them easy, or to allow room for a clothes hamper or trash container in a small bathroom. (Toilets and wash bowls by W. A. Case & Son Manufacturing Company.)

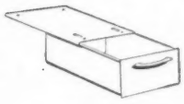
• Combination tub and shower in the master bathroom is enclosed by two sliding frosted glass doors enabling the user to climb in and out either end. The second bath has a metal stall shower cabinet

continued on page 64

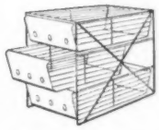
chosen for beauty and convenience in case study house no. 11

washington Kitch-n-Handy accessories

new chromium "comfort grip" pulls

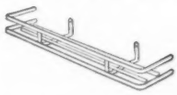


These drawers of white enameled steel slide into lid — easily, lightly — are tight and dust-proof. Five single-drawer sizes . . . one two-compartment size.



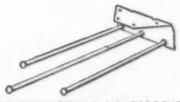
Modern fruit, vegetable storage! Wire-sided bins available in one, two and three-drawer units. Fit standard kitchen cabinets.

Gleaming chrome louvers are available with round and square ends. Specify them for beauty — for ventilation, too!



Door shelves for every purpose! Spice racks, cabinet door shelves, closet shelves. They double storage space — are more convenient.

Washington wire shelves are ideal for refrigerators, coolers, for cup and package storage on under-side of shelves.



This sturdy metal towel rack fits under sink, slides completely out of sight! Wall type too — a must for the modern kitchen!

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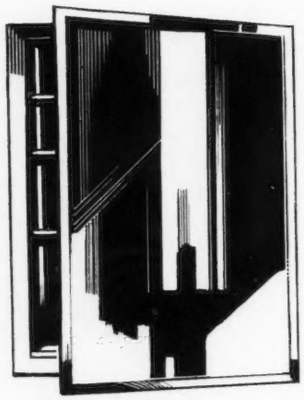

BATHROOM CABINETS

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ARTS & ARCHITECTURE'S

CASE STUDY HOUSE NO. 11.

DELUXE

BATHROOM

CABINETS &

ACCESSORIES

Hoegger inc

NOTES CASE STUDY HOUSE NO. 11

continued from page 63

with frosted glass door. (Shower doors and tub enclosures by Custom Built Shower Door Company).

• Medicine cabinets (Hoegger, Incorporated) in both bathrooms are built into the walls. Heavy plate glass mirrors are chromium edged, rectangular shaped, and unadorned. Accessories are heavy chromium.

• The double kitchen sink (American Radiator and Standard Sanitary Corporation) is fitted with a spray attachment for rinsing dishes. The spray nozzle is on three feet of flexible hose that pulls through an opening on the right side of the sink. Water can be adjusted to temperature through the sink faucets and then switched to the nozzle merely by pressing a thumb valve.

• Western Holly gas stove (Western Stove Company) groups four burners on the right side with a grill on the left. Below are oven, broiler, and storage space. Counter space is built on both sides of the stove even with its top.

• Refrigerator (Servel, Incorporated) is gas operated and silent. Size is six cubic feet, distributed over a large front and shallow depth, which assures the strawberries won't become barricaded behind several layers of milk bottles, left over stew, and oleomargarine. Below the ice trays is a meat storage compartment.

• Kitchen cabinets line the whole wall over the stove and are built around the refrigerator. Hardware (American Cabinet Hardware Company) is latch type, opening cabinet doors with thumb levers. The kitchen is L shaped, with the foot of the L forming a breakfast corner. Heavy, Formica topped, set in table has leather covered benches on two sides. Benches are sprung with No-Sag springs (Kay Manufacturing Company), lateral squiggles of high tempered steel that keep their shape indefinitely. (Kitchen cabinets and breakfast corner by L. H. Eubank & Son, Incorporated.)

• Kitchen equipment includes Sunbeam toaster, coffeemaster, wafflemaster, and ironmaster (all by Sunbeam, Chicago Flexible Shaft Company).

The appliances and bowls are protected by KeKo covers which are made of a tough, clear plastic. Garment bags and blanket bags in the bedroom closets are made of the same material. The water heater is a gas-fired, 35-gallon Smithway (A. O. Smith Company). The Smithway is glass lined which keeps it from "liming up."

• Washing is made as painless as thoughtful manufacturers have been able to make it in Case Study House No. 11. A mechanical triumvirate on the service porch forms a conspiracy against commercial laundries: washing machine, automatic table-top ironer (both by Horton Manufacturing Company), and clothes dryer (Hamilton Manufacturing Company).

• You can't blow a fuse in the house by sticking a fork in one of the 73 outlets, or even by sticking 73 forks in them. Instead of a fuse box, the house is equipped with a circuit breaker (Square D Company). An overload opens the circuit, which cannot be closed again until the extra load is removed. When it is, the lights go on again automatically.

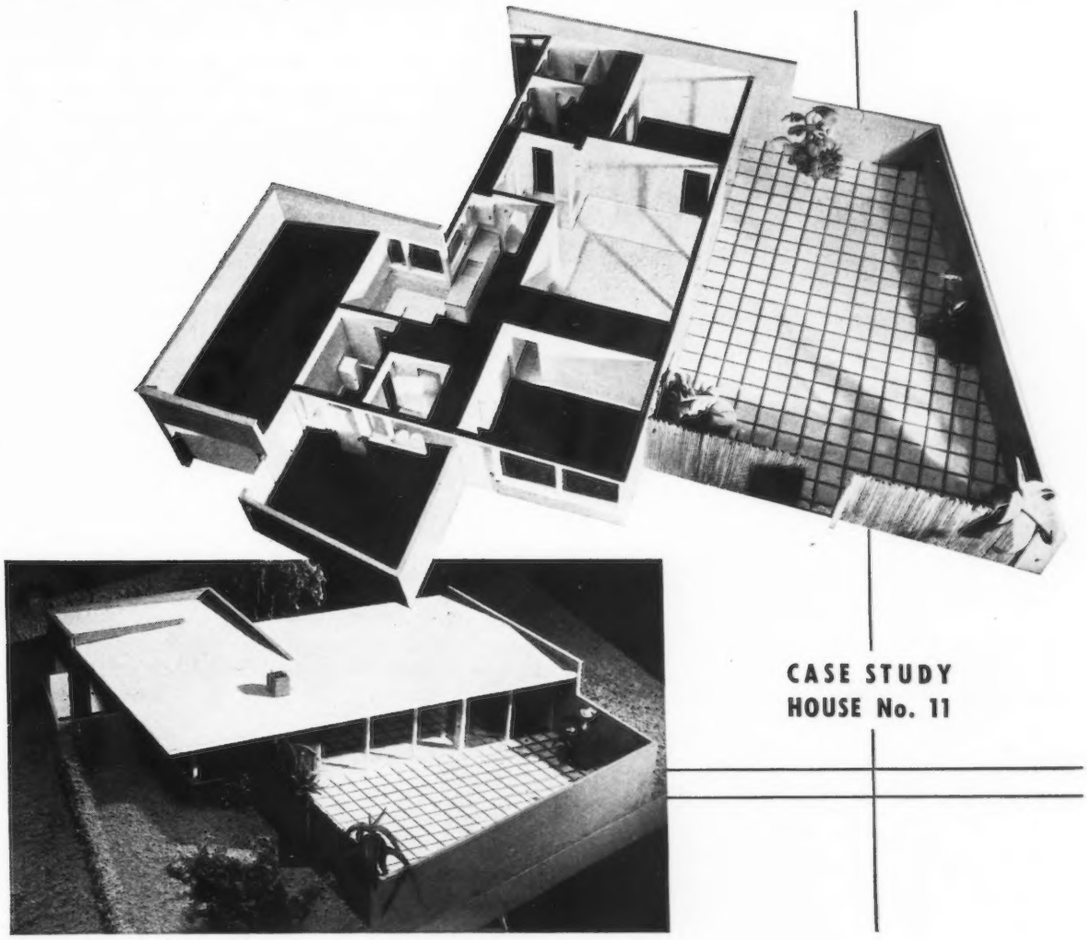
• Despite the compactness of the house, the designer specified an intercommunication system (Executone, Incorporated), to build as much convenience as possible into it. It is a two-station outfit, linking the kitchen with the patio.

• Rugs and carpets throughout the house are deep piled, yarn nap, Asiacraft (Klearflax Linen Looms, Incorporated). Both bedrooms are carpeted from wall to wall, master bedroom in beige and second bedroom and study in pale green. A terra cotta rug in the living room covers about half the floor area.

• Several inches are saved in the height of the bed and extra comfort is added by using Goodyear Airfoam mattresses (Latex,

continued on page 66

REVERE FLASHING IS USED THROUGHOUT



CASE STUDY HOUSE No. 11

Just completed, Case Study House #11 was designed by J. R. Davison, Architect, as one of the continuing series of studies sponsored by Arts & Architecture in behalf of good design and good construction.

The merit specification basis on which materials for all these houses are selected has led to the extensive use of Revere building products in the program. In Case Study House #11, which imposes especially important requirements on the flashing, Revere Leadtex (lead coated copper)* was specified and used throughout.

Revere Sheet, Strip, and Parallel Edge Strip Copper offer enduring service for roofing, flashing, gutters, conductor pipes, skylights, termite proofing, and decorative applications.

On this subject architects will find Revere's 96-page booklet, "Copper and Common Sense," extremely useful and practical. Revere urges you to refer to it in all matters of sheet copper construction. If you do not have it, write on your letterhead for a free copy while there are still a few available. For any further help you may wish, call on the Revere Technical Advisory Service, Architectural. Revere building products include Copper Water Tube, Red-Brass Pipe; Herculoy and Sheet Copper for hot water heating and storage tanks; Extruded Shapes and Panel Sheets; as well as sheet materials for structural and decorative purposes. They are sold by Revere Distributors in all parts of the country.

** Due to the acute shortage of lead, the use of lead coated copper is now officially restricted to applications "where corrosion makes the use of any other material impractical."*

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Manufacturers of the World's Most Complete Line of Fine Showers.

NOTES CASE STUDY HOUSE NO. 11
continued from page 64

Inc.). Although less than three inches thick, they utilize "trapped air" for soft resiliency. Sheets are muslin (Pequot Mills) and blankets white and peach virgin wool (Portland Woolen Mills Incorporated).

• The house complies with the ideals of the Los Angeles city fire department by being equipped with Safety Phlare fire extinguishers (The General Pacific Corporation).

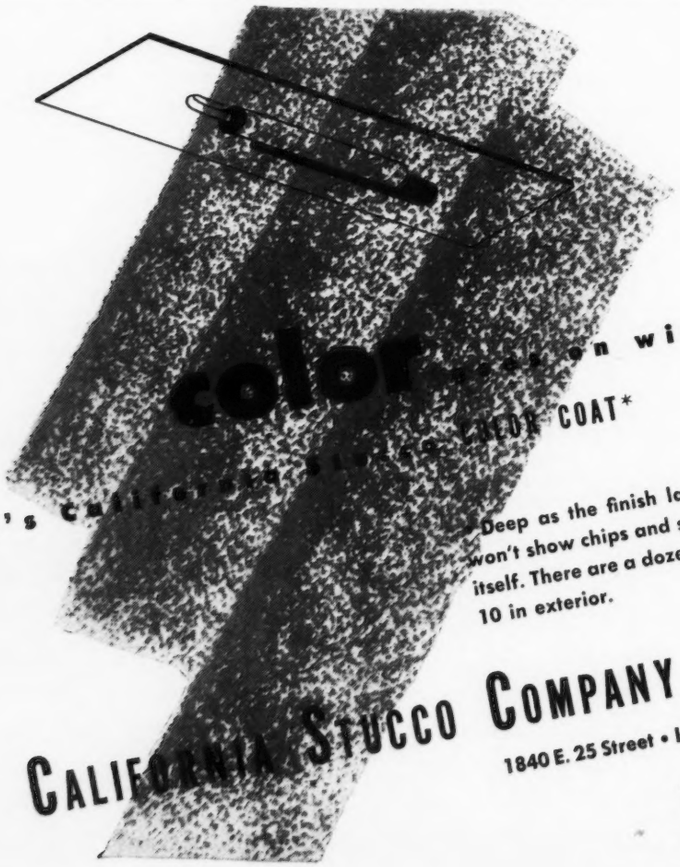
• A new development in sun lamps (Edin Electronics Company) has a built in guarantee against waking up with second degree chest burns. A clock timer is rigged to the switch, turning off the lamp after any pre-set interval from a minute to an hour.

• It is no mean trick to transplant blooming flowers and vines and hefty almost grown trees—and keep them happy. Yet Evans & Reeves Nursuries did the job well, transforming the grounds and patio in a couple of days from a tramped down state to a lush, cool garden spot. Some of the trees and shrubs are rare, bearing unfamiliar tongue twisters for botanical names, and others common names and familiar blooms.

• The actual construction job on this house was no easy one. It involved working with hard-to-get materials used in an unfamiliar manner by just as hard to get manpower. The general contractor (Myers Bros.) was forced to spend more than six months on the job—three months is normal. Results speak for themselves—but at times tempers were as short as materials.

• The fumes of boiling cabbage or roasting lamb won't invade the living quarters of CSHouse Number 11 due to a concealed kitchen exhaust fan above the gas range (Ilg Ventilating). It will pull all cooking odors, steam, off the stove, taking it up a flue behind the spice cabinet and exhausting it on the roof. In addition it will keep the kitchen cleaner, doing away with the usual kitchen grease film on the walls, particularly near the stove.

• Work is made a lot easier by a set of kitchen cabinet accessories (Washington Steel Products) that include a cooler for vegetables,



color [illegible] on with a trowel

when it's [illegible] COAT*

Deep as the finish layer of stucco, the color can't peel, won't show chips and scratches, lasts as long as the plaster itself. There are a dozen standard colors in interior plasters, 10 in exterior.

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*Color coat is one of the few exclusive merit specifications for Arts & Architecture's Case Study Houses.

several racks for cleansers, etc., on the inside of the cabinet doors, a sliding hook rack for pots and pans—it slides out of the cabinet with the pots hanging onto it to save reaching and groping—and a lot of other worth-looking into time and temper savers.

• Rather than a fish pond a child could—and probably would—fall into, there is a 50-gallon stainless steel fish tank (Sharkey's Tropical Fish) in the patio. Thermostatically controlled heaters will keep the tank at a constant 80° day and night.

• Cutlery in the house, rare in these times, is provided (Ekco Products) and includes two sets of Flint Hollow Ground knives which are simply designed, weighted, and balanced. The same company has supplied kitchen spatulas, an egg beater, etc., which are unusually clean-cut in design and engineered for constant use.

MERIT SPECIFIED

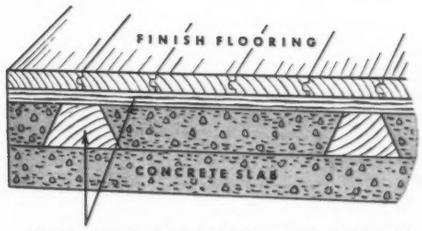
continued from page 19

Lighting Fixtures and Lamps—Hollywood Lighting Fixture Company
Fire Place Spark Curtain and Fixtures—Colonial Shops
Radios—Galvin Manufacturing Company's Motorola
Furniture—Van Keppel-Green
Drapes—Harry L. Slater
Drapes made and hung by Modern House
Hardware—P & F Corbin and Casement Hardware Company
Counter Top (Kitchen and Dressing Table)—Formica Insulation Company
Plastic Walls and Ceiling—(Bathrooms and Kitchen)—Fir-Tex Sales Corporation's Coralite
Washbowls and Toilet Bowls—W. A. Case & Son Manufacturing Company
Bathtub—American Radiator and Standard Sanitary Corporation
Kitchen Sink—American Radiator and Standard Sanitary Corporation
Laundry Tub—American Radiator and Standard Sanitary Corporation
Closet Hangers—Gregori of Hollywood
Medicine Cabinets and Accessories—Hoegger, Incorporated
Metal Shower Stall—Fiat Metal Manufacturing Company
Rugs—Klearflax Linen Looms, Incorporated
Bath Rugs—Cannon Mills, Incorporated
Scatter Rugs—Aldon Mills
Rug Cushions—Clinton Carpet Company, Ozite

continued on page 68

Speaking of floors

WE LIKE TO BE IN THE MIDDLE



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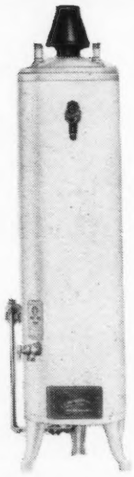

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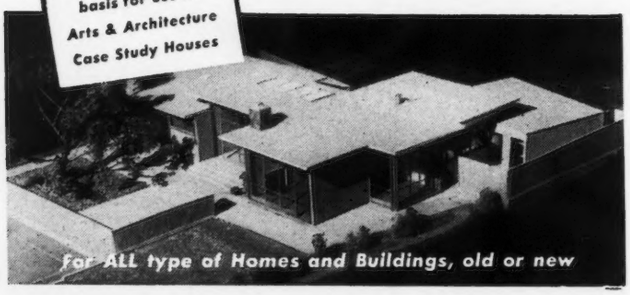

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continued from page 67

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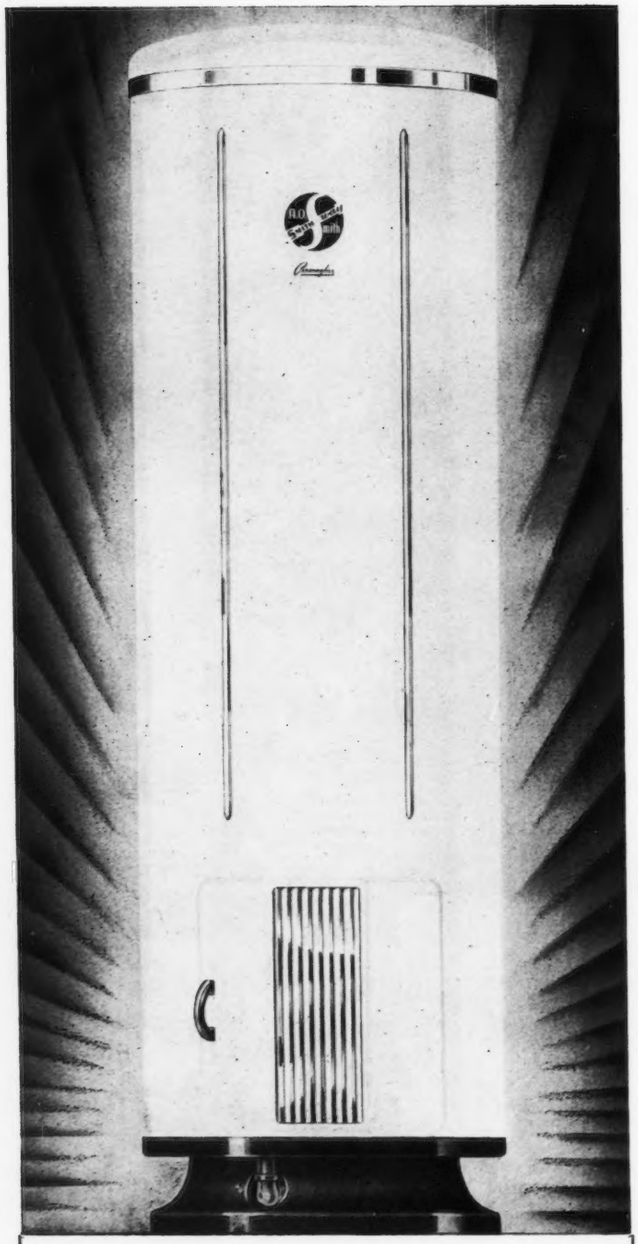

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Case Study House #11

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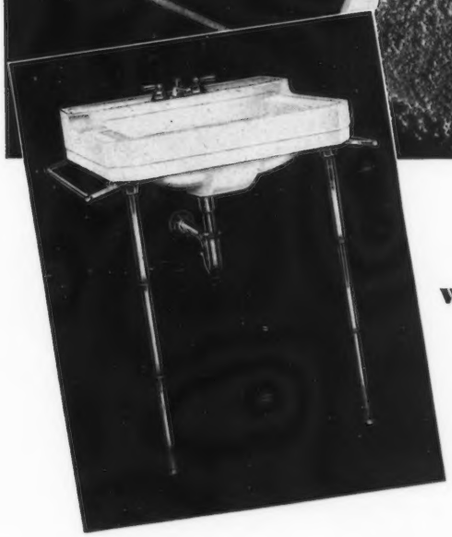

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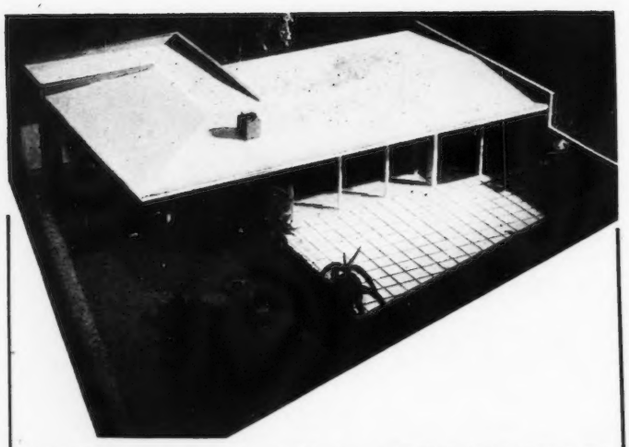

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ART REPORT FROM SEATTLE
continued from page 60

the occasion, it might be said that California is an extrovert; the Northwest an introvert! California's big selling point has been *sun* —a "year 'round climate." Washington and Oregon have—*rain*, an unfailing source of jokes and apologies, and perhaps for reasons to be suggested later, it is also their greatest asset. Provided with the same geographic barriers, California appears to have developed a much greater inferiority complex in her efforts to establish her importance in commerce and the arts. She has always tended to face east for the recognition which she desires.

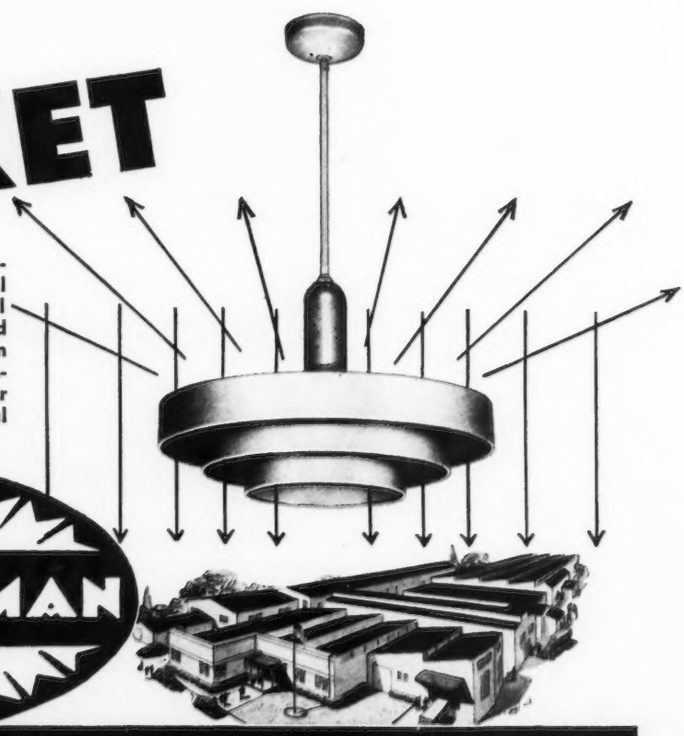
The early arrival of the Spaniards in California no doubt accounts for this divergence. California's cultural heritage comes from the Old World, via Mexico, rather than from the Indian and Asiatic who were her earlier inhabitants. It is the missions, the haciendas, the rodeos—her remnants of Spanish occupation—to which California now does honor, along with the memory of her Gold Rush Days. But however strong the Spanish influence, it was not until the great overland migrations of pioneer Americans that the West began to take on importance by today's standards. It is interesting to speculate to what extent the discovery of gold in California determined her subsequent character and culture. The quest for material wealth has written the history of *"The Golden State"*—gold, silver, and later oil, and industries which have created fabulous fortunes.

The riches of Oregon and Washington—*"The Beavers"* and *"The Evergreen State"*—have been primarily vegetable, not mineral; organic, rather than inorganic. The wealth of the Northwest comes from the skies—water to make possible her magnificent forests, her rich agricultural lands, her important Columbia River, now harnessed by the Grand Coulee Dam, and to provide power—"the cheapest in the world."

So dominant has been the tale of the gold rush and the days of fortynine that we are inclined to forget the pioneers who came over

continued on page 76

The ROCKET



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ART REPORT FROM SEATTLE

continued from page 74

the Oregon Trail to the Northwest—not for gold but to settle on the land and develop it. In spite of the exploitation of fur, fishing and forest resources, the Northwest owes a major portion of its growth to homesteaders rather than adventurers. Many an overland party split up over the issue of gold or land. The sentiments of the men who brought their wagon trains over the Lewis and Clark route are reflected in this quote from an Independence Day oration of 1852—the year before Washington became a Territory: *"Our greatest and noblest victories have been achieved with the axe and the plow. With these we have changed the forests into fruitful fields —with these we have made happy homes for free men and extended the blessings of civilization across a continent."*

There are still further distinctions. In contrast to the situation which awaited the pioneers in California, where the Indian already had been conquered and dominated by the Spanish, immigrants to the Northwest had direct contact, both friendly and unfriendly, with the tribes of this region. Some idea of the comparative difference historically is contained in the fact that the first Indian mission north of the Columbia River did not appear until 1848. It is also of significance that the Puget Sound and British Columbia Indians had developed a much higher culture than those in California. But there is no denying that in the Northwest, as everywhere in America, the Indian fought a losing battle. How much influence his culture has had here is indeterminable, but there is reason to believe that it is greater than elsewhere, if for no other reason than that its living presence has been so recent. In the matter of place names, for instance, Washington is full of towns and cities, rivers and mountains which either retain their original Indian names, or have been given such by the white man. (Compare this with California where names of Spanish origin predominate.)

The Indian is an all but forgotten race in California. The Northwest gives evidence that it recognizes and cherishes his memory. At least it does not ignore him. Washington is dotted with historic monuments in honor of its Indian as well as pioneer heritage. Totem poles stand proudly in the public squares of its cities. Collections of Indian relics and art are to be found everywhere. But perhaps the most unusual (or is it unexpected?) tribute to the Indian appears in a *Washington Centennial Commemorative Booklet*, published in 1945 by the State Department of Conservation and Development. In a presentation of material on the pioneering of the Puget Sound area, the inclusion of the following is noteworthy:

FIRST PIONEERS OWED MUCH TO INDIANS

"It seems especially fitting that the largest city in Washington should have taken its name from one of the noblest of any race or color who ever lived in this region of vast resources which the white man took for his own. Chief Seattle embodied all that was best in the 'noble savage' whom Jean Jacques Rousseau apostrophized in his pre-French Revolutionary books.

"Chief Seattle understood the forces of history far better than the white man who came to take his land. He realized that it was inevitable that the pioneers would dispossess his people, that the land-hunger of our forefathers was as insatiable as the tide of history itself. We are ashamed, now, at the injustice and the violence done the Red Man and we regret that it was so. In looking back over a century we can perhaps have some perspective on the inevitability of the Indian Wars. We see, now, the tragic plight of the Indian, as well as the fearful immediacy of the isolated white man carving a precarious home out of the wilderness. The pioneer could hardly have been expected to be a better man than he was. He could not see the forest for the trees. " . . . Chief Seattle can best speak for the Indian in his own words. Fortunately . . . an early settler in Seattle has left us an English translation of a magnificent speech in Duwamish made by Chief Seattle in response to Governor Stevens on the occasion of a proposed treaty to establish one of the first Indian Reservations. An excerpt from that speech follows:

"'It matters little where we pass the remnant of our days. They will not be many. A few more rooms; a few more winters—

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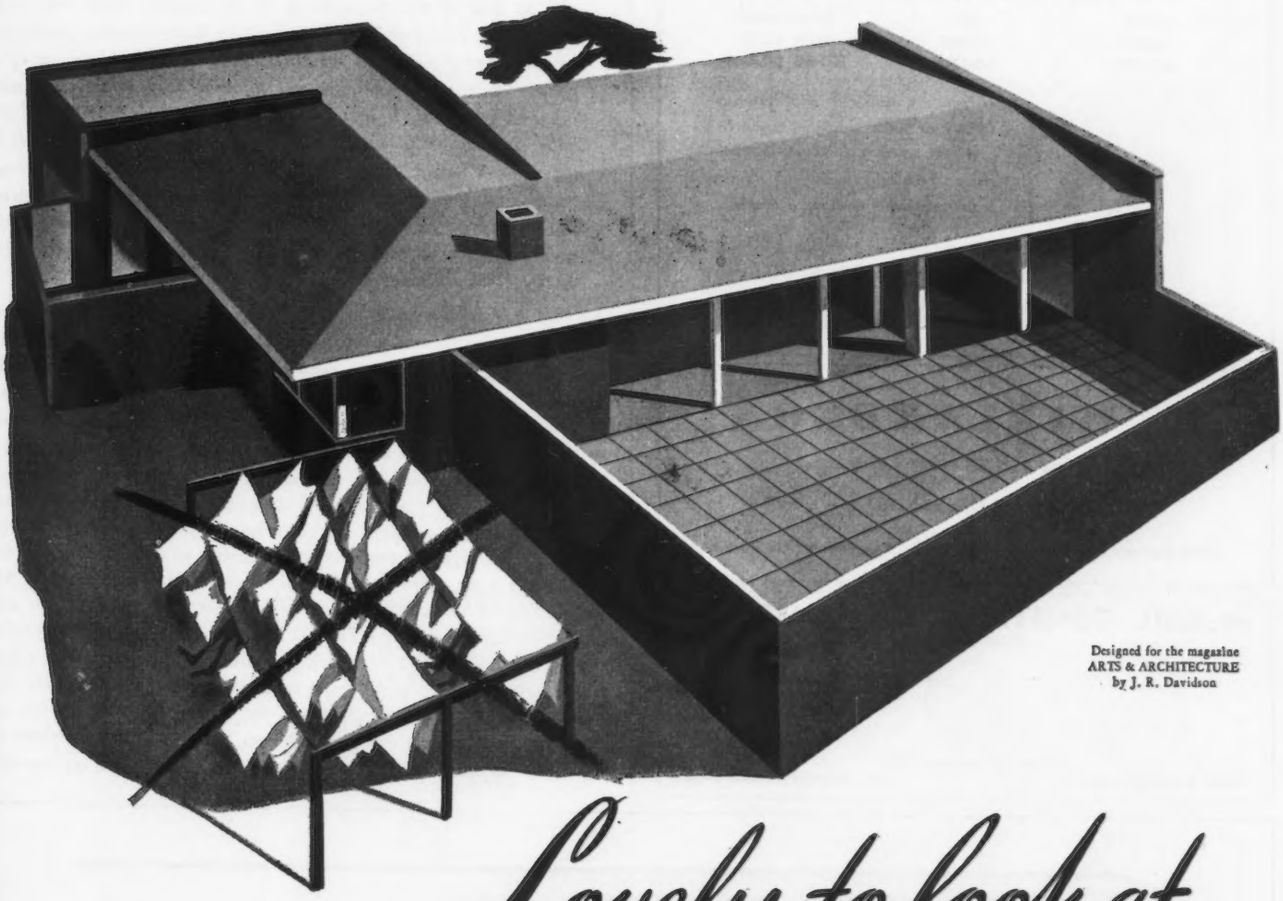
CASE STUDY HOUSE NO. 11...



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ART REPORT FROM SEATTLE

continued from page 76

and no one of the descendants of the mighty hosts that once moved over this broad land or lived in happy homes, protected by the Great Spirit, will remain to mourn over the graves of a people once more powerful and hopeful than yours. But why should I mourn at the untimely fate of my people? Tribe follows tribe, and nation follows nation, like the waves of the sea. It is the order of nature, and regret is useless. Your time of decay may be distant, but it will surely come, for even the White Man whose God walked and talked with him as friend with friend, cannot be exempt from the common destiny. We may be brothers after all. We will see.'"

To find this document, as well as the simple tribute which accompanies it, in an official publication, is surely more surprising than that a "savage" should have been capable of such fine philosophic thought! Surprising, because it is so unlike the customary American idea of "promotion." In spite of the recent influx of industry due to the war, which has meant a staggering increase in material interests, there yet is communicated evidence of more enduring values. One finds it in such places as the State and University of Washington Museum of Indian culture, which carries an air of so recently having been brought together that the living reality of Indian life and art is brought very close indeed. One finds it also in Seattle's Art Museum, with its fine collection of Chinese and other Asiatic and near Eastern art. And one finds it in the friendliness of its people, the accumulative effect of which is more dominant than any other characteristic, and probably the most significant, as it reflects the inner well-being of men. One gets the feeling that the people in Washington have learned humility—an aspect of that freedom to

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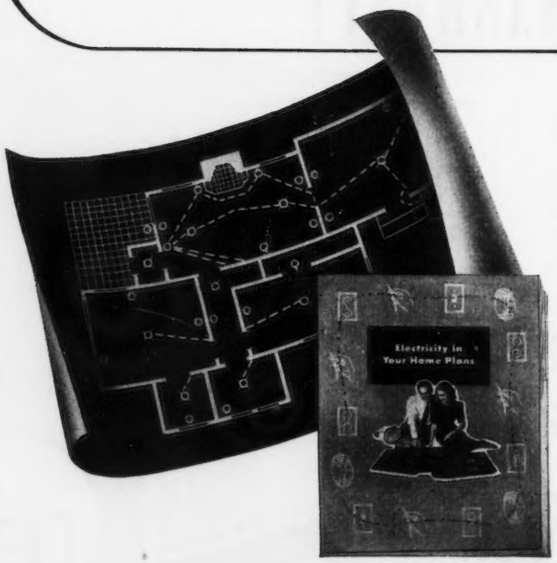

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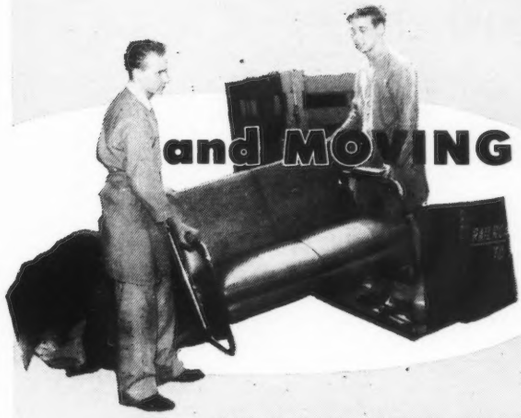

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ART REPORT FROM SEATTLE

continued from page 78

which all peoples aspire, but which is so often sought after in the wrong places.

By means not altogether accountable the Washingtonians seem to reflect in their civic life some of the spiritual essence of the earlier cultures memorialized in their institutions. It is true that this is a tenuous link, but it is not improbable that such fine collections as that of the University Museum help keep alive the pioneers' contact with Indian art and culture. In spite of the fact that these objects no longer have a living function, they are still able to serve as examples of man's inventiveness and remarkable artistry. The religious and ceremonial pieces stimulate wonder and respect—yes. But the Indian's greatness is revealed more astonishingly in the step-by-step displays showing how he used the materials from his native habitat to make garments, baskets, ropes, implements and

continued on page 82

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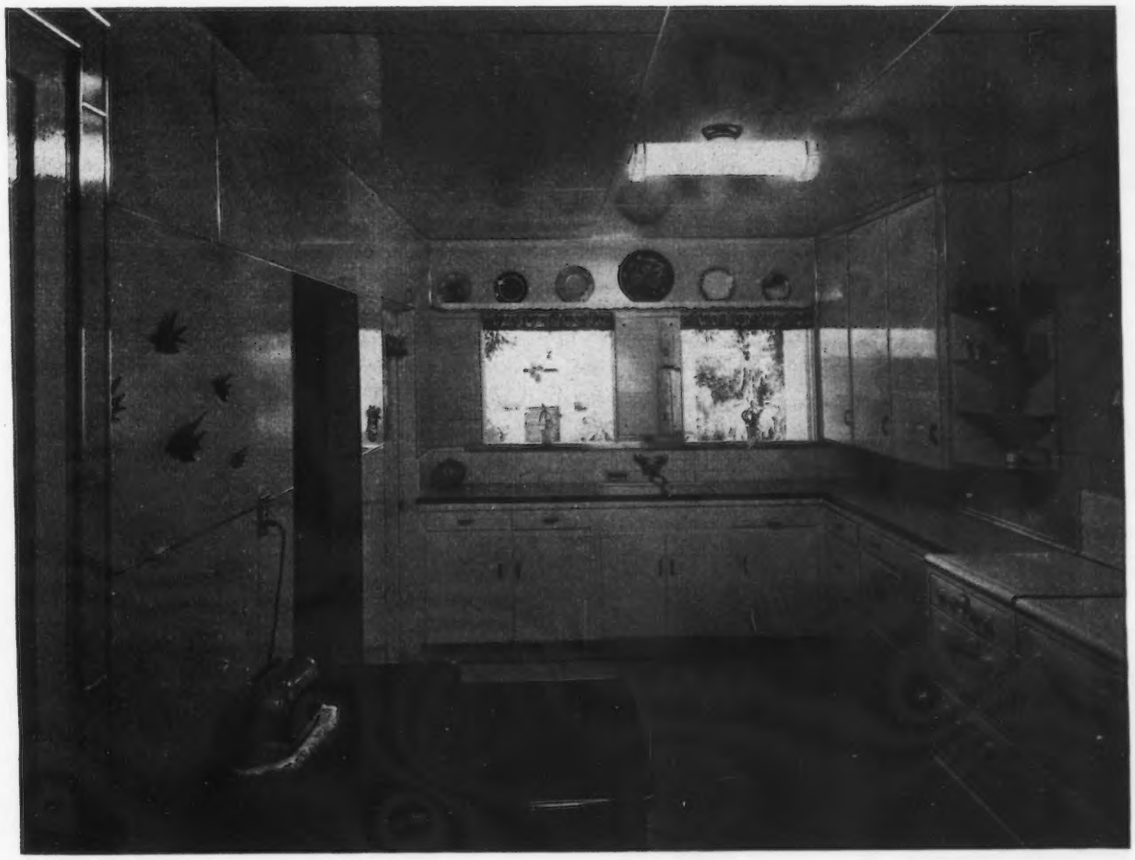

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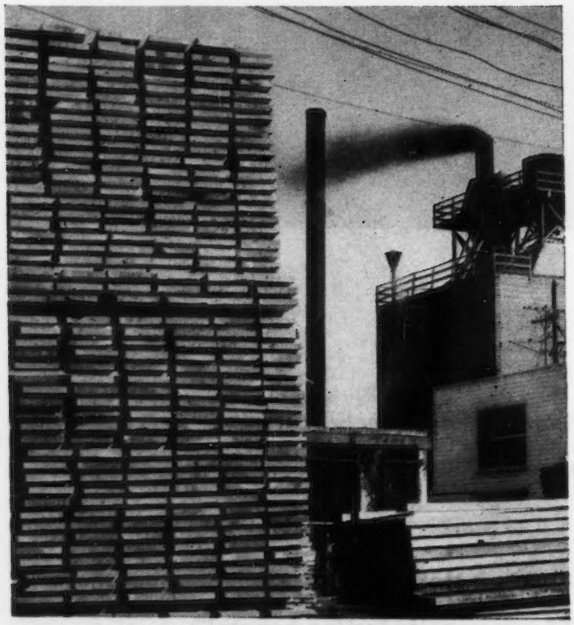

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ART REPORT FROM SEATTLE

continued from page 80

fishing tackle—sometimes to a perfection and beauty which puts our machine products to shame. One does not find bad taste among the art of primitive peoples. With all our civilization, we have not yet learned their secret! How clumsy, ineffectual and helpless modern man would be without his machines! Imagine his making a garment of eider down and the brilliant head feathers of the drake, all expertly put together to make a beautiful design, as well as to provide warmth—under the conditions of the Indian. Imagine his making a rope, the intertwined strands of which present perfect symmetry—out of cedar bark or roots!

There is another cultural heritage belonging to the Northwest, and that is the Orient. Puget Sound is closer by several hundred miles to the continent of Asia than any other port of the United States. Its proximity has led many of its people to travel and to live in Japan and China. In many ways these countries have been to the Northwesterner what England, France and Italy have been to the Easterner. And of course, since the early days of fur traffic, the Orient has been an important partner in trade.

Almost as prevalent as the collections of Indian art here are those containing the art of Asia. Chief among these is the Seattle Art Museum, whose permanent collection is significantly dominated—not only by the taste of the individual who is responsible for this handsome gift to the city—but by art which represents the magnificent culture of the Orient. Though Seattle's Museum is among the smallest on the West Coast in size (and the handsomest), it is perhaps the most important in what it contains historically. Museums today are overburdened with contemporary art, which has no real place in a museum at all, and with examples of art of Renaissance and post-Renaissance origin. Most of it does nothing but perpetuate the evil of Art for Art's Sake.

In contrast to this it is exceedingly healthy, however far removed we may be from the natural uses of these objects, to see art that has genuinely been of use in the lives of a people. Here again there is art, some of it dating several centuries before Christ, which is remarkable not only for its asethetic content but for the exceedingly fine quality of its workmanship—workmanship far superior to that of the American Indian, which in itself is superior to much of ours—bespeaking a civilization of extreme antiquity and wisdom. One cannot see these things without feeling humbled in the light of our small progress and great wealth of resources.

Man is man, the world over; and backward into time further than history records, he has made evident his great abilities. The differences between his accomplishments can spring only from his prevailing attitude toward a way of life. Both American Indian and Asiatic art are profoundly metaphysical, based on a philosophic and religious search for *reality*: the nature of man and of God and of man's place in the universe. Western art in modern times, like the civilization of which it is a part, has been predominantly material, looking no further than to the surface of things for what has long passed as "realism." It is possible that the primary distinction (and it is yet but embryonic) between art here and the major portion of art elsewhere in America today is this: *a rejection of materialist doctrines, conscious or unconscious of influence, and a moving toward a more basic search for the eternal varieties.* The cultural antecedents of the Northwest must surely have contributed to this search.

There is one more factor not yet elaborated upon which perhaps, as suggested earlier, provides the most important of all influences upon the creative activity of this region, and this is topography and climate. In spite of the endless quips about the rainfall, a classic example of which declares: "They have two seasons in Washington—the rainy season and one week of summer!" this, as most things pertaining to the subject, is greatly exaggerated. The weather, like health, is a state of mind. There are probably many who feel as the young man just released from the navy and forced by circumstances to live in Seattle, who said: "If I was '*from*' Los Angeles, I wouldn't be *here*!"

But to the creative mind, the weather appears to be a constant source of inspiration. There is no doubt that the artist who lives in an eastern industrial city, whose chief outlook is upon brick walls and soot covered buildings, will be occupied with different thought-concepts than the artist who lives within the orbit of more natural elements.

To see a wide expanse of sky, made wider by clouds and mists, is a tremendous experience. And rain is no static thing, as continuous sunshine very often seems. It brings a sense of constant change and movement, whether directly perceivable in the endless form and color of the clouded sky, or more subtly present in an awareness of the growth of things. In all its facets rain creates a feeling of great intimacy with the forces of nature. It is dynamic and powerful. There is no moment more stirring than the sudden emergence of the sun from clouds dispersing after a prolonged storm. The burst of vivid illumination becomes a sort of resurrection, a promise of continued life.

Rain is also an occasion to make a great part of one's existence within some sort of shelter. One becomes more conscious of the protective function of a dwelling—a place not only in which to eat and sleep, but a place where reflection and thought occurs—the basis for the creative act. The man who is constantly going somewhere has little time for looking inward.

Psychologically and spiritually water has a deep significance to man. It is the fluid in which life takes place and is sustained. Water, which has no shape of its own, proves to be a powerful agent to shape everything with which it comes in contact, including man and the products of man. As the most constant of erosive agents it has also helped shape the land. In the Northwest it is an all-embracing presence. The mountains, lakes, river courses, coast lines, harbors and the great Puget Sound of Washington bear repeated evidence of its work. Nor can one easily escape here the close relationship between climate and topography—the cause and effect which is mutually interactive.

Perhaps water dominates, but the mountains and the trees are an inseparable part of the whole. Even from its largest and most industrially minded cities the mountains are present as an encircling and aspiring rim, with year around snows upon their peaks. No picture can depict, no words describe, the spiritual power and beauty of Mt. Rainier—"the mountain that was God." There are higher mountains, yes—but few which rise alone to such a magnificent solitary and breathtaking height. To see Fujiyama, Japan's sacred mountain, must be a similar experience.

This then, the topography, the climate, and the historical background and heritage, is what seems to distinguish this furthest corner of the northwestern United States. There is little question but that these components are essentially subjective—the subjectivity which is reflected in so much of the art here. For surely this art of which we speak is neither objective nor abstract (in the current sense). It would take other circumstances and another environment to make it such. If it seems at times to be "romantic," it seldom is merely the product of self-expression. It is too much a search for truth to be escapist; too much a search for what is universal to be regional. With all its subjectivity there is a feeling of outgoingness and a strong sense of movement to a higher level of awareness.

We have learned that all direction is relative. If to Europe and eastern America the Orient is "The East," to westerners it is to the West. Perhaps these artists are a new kind of pioneer, following in the path of their forefathers—following in the direction set by the course of the sun. Though obviously their objective is not to "conquer" the Orient, perhaps their goal is to seek the essence of wisdom which is the Orient. Perhaps, too, they have felt the wisdom of Chief Seattle who knew so well "the order of nature."

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*Alhought frequent reference is made to what is called "Northwestern art," the subject of this piece is limited to impressions of the art in western Washington. In several instances, Washington and Oregon have been treated as distinct from California and the rest of the country—which it is felt has been justified. But since the art of Oregon is not known to the writer, these evaluations are not meant to include the art of that state. Literally, this is a "report from Seattle."

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Advertiser	*Agency*	
American Art Alloys, Incorporated	Cramer, Tobias, Meyer, Inc., New York	8
American Cabinet Hardware Corp.	Howard H. Monk & Associates, Rockford	16
American Electrical Heater Co.	Direct	32
American Lumber & Treating Co.	Fuller & Smith & Ross, Inc., Cleveland	67
Associated Products, Incorporated	Wheeler, Kight & Gainey, Inc., Columbus	34
Assoociate Telephone Co., Limited	Direct	82
B & T Metals Company	Wheeler, Kight & Gainey, Inc., Columbus	67
Barker Brothers Corporation	Direct	17
Brown Forman Distillers Corp.	Ruthrauff & Ryan, Inc., Chicago	5
Brunschwig & Fils	John Goehring Co., New York	6
J. L. Bunch	Murray, Dymock & Co., Los Angeles	32
Calaveras Cement Company	Carl C. Wakefield, San Francisco	11
California Panel & Veneer Co.	Murray, Dymock & Co., Los Angeles	24
California Stucco Co., Limited	Murray, Dymock & Co., Los Angeles	66
J. P. Carroll Company	Murray, Dymock & Co., Los Angeles	37
W. A. Case & Son Manufacturing Co.	Addison Vars Co., Buffalo	71
Chapman Refrigerator Sales	Beaumont & Hohman, Portland	38
Citizens National Bank & Trust Co.	Hixson-O'Donnell Advertising, Inc., Los Angeles	20
Colonial Shops	Murray, Dymock & Co., Los Angeles	38
Consolite Corporation	The Miller Agency Co., Toledo	26 & 38
Continental Water Heater Co., Ltd.	Murray, Dymock & Co., Los Angeles	68
Coralite	Charles H. Mayne Co., Los Angeles	81
Custom Built Radio	Murray, Dymock & Co., Los Angeles	25
Custom Built Shower Door Co.	Murray, Dymock & Co., Los Angeles	70
Day & Night Manufacturing Co.	Hixson-O'Donnell Advertising, Inc., Los Angeles	4
Drayer-Hanson	Willard G. Gregory & Co., Los Angeles	61
Dunbar Furniture Manufacturing Co.	Harold J. Siesil Co., New York	7
Elkay Manufacturing Co.	George H. Hartman Co., Chicago	16
Emsco Concrete Cutting Corp.	Direct	38
Ficks Reed Co.	Keelor & Stites Co., Cincinnati	20
Jesse French (Pianos)	Carter, Jones & Taylor, SouthBend, Indiana	23
W. P. Fuller & Co.	McCann-Erickson, Inc., San Francisco	83
Gardex, Incorporated	Direct	16
Gladdinig, McBean & Co.	Direct	24
Goodyear Latex, Incorporated	Direct	39
Hamilton Manufacturing Co.	Cramer-Krasselt Co., Milwaukee	77
Hammel Radiator Engineering Co.	Murray, Dymock & Co., Los Angeles	30
Health-Mor, Incorporated	Cruttenden & Eger, Chicago	32
Harold W. Herlihy Co.	Direct	30
Hoegger, Incorporated	Murray, Dymock & Co., Los Angeles	64
C. G. Hokanson Co.	Murray, Dymock & Co., Los Angeles	72
Howard Dustless-Duster Company	Direct	30
H & S Plumbing	Murray, Dymock & Co., Los Angeles	23
S. Karpen & Brothers	Murray, Dymock & Co., Los Angeles	36
Kay Manufacturing Co.	Hirshon-Garfield, Inc., New York	31
Kennedy Car Liner & Bag Co., Inc.	The Caldwell-Baker Co., Indianapolis	30
Kimberly-Clark Corporation	Foote, Cone & Belding, Chicago	12
Klearflax Linen Looms, Inc.	Melamed-Hobbs, Inc., Minneapolis	40
LaVerne Originals	Direct	15
Luminart Neon Co.	Murray, Dymock & Co., Los Angeles	75
The May Co.	Direct	21
McKee Glass Co.	Ketchum, MacLeod & Grove, Inc., Pittsburgh	24
McNeil Construction Co.	Direct	78
Modern House	Murray, Dymock & Co., Los Angeles	29
Molded Brick Products	Hal Hovey, Los Angeles	38
T. J. Mudon Co.	Wheeler-Kight & Gainey, Inc., Columbus	34
Myers Brothers	Murray, Dymock & Co., Los Angeles	79
National Insulation Co.	Murray, Dymock & Co., Los Angeles	68
Northern California Electric Bureau	Jean Scott Frickelton, San Francisco	62
NuTone, Incorporated	Erwin Wasey & Co., Chicago	18
Pacific Coast Gas Association	Knollin Advertising Agency, San Francisco	Inside front cover
Paraffine Companies	Brisacher Van Norden & Staff, Los Angeles	19
Pequot Mills	J. D. Tarcher & Co., New York	18
The Pioneer Flintkote Co.	Philip J. Meany Co., Los Angeles	Back cover
Portland Woolen Mills, Inc.	MacWilkins, Cole & Weber, Portland	39
Premier Oil & Lead Works	Jack F. Finch Advertising Agency, Los Angeles	27-28
Premier Vacuum Cleaner Division	Beaumont & Hohman, Inc., Cleveland	22
Protection Products Mfg. Co.	Bahlman-Boyles Advertising, Kalamazoo	80
George E. Ream Co.	Murray, Dymock & Co., Los Angeles	13
Rever Copper & Brass, Inc.	St. Georges & Keys, New York	65
Repcal Brass Mfg. Co.	K. W. Anderson Advertising Agency, Los Angeles	66
Kool-Vent Aluminum Umbrella Corp.	McCarty Co., Pittsburgh	26
George D. Roper Corp.	Hollingsworth & Collins, Rockford	31
Royal Table Pads Co.	Murray, Dymock & Co., Los Angeles	20
San Pedro Lumber Co.	Jack Case Agency, Los Angeles	82
Schumacher Gypsum Div., Paraffine Companies, Inc.	Brisacher Van Norden & Staff, Los Angeles	69
Harold E. Shugart Co.	Direct	80
A. O. Smith Corp.	Direct	70
Smoot-Holman Co.	Philip J. Meany Co., Los Angeles	74
Southern California Edison Co.	The Mayers Co., Los Angeles	78
Southern California Telephone Co.	Batten, Barton, Durstine & Osborn, New York	76
Square D Co.	Henry Sterling, Inc., Los Angeles	14
Sturdee Steel Products	William Miller, Los Angeles	38
Swedish Crucible Steel Co.	Gerrish Albert, Detroit	73
Swing-A-Way Steel Products	Russell M. Seeds Co., Chicago	18
Andrew Szoeke	Direct	10
Thermador Electric Mfg. Co.	John H. Riordan Co., Los Angeles	22
United States Plywood Corp.	Marschalk & Pratt Co., New York	9
Van Keppel Green	Murray, Dymock & Co., Los Angeles	35
Verd-A-Ray	Direct	34
Vischer Products Co.	Duane Wanamaker, Chicago	39
Vista Products, Andre Cire	Robert Dennis, Inc., Los Angeles	6
Washington Steel Products	The Condon Co., Inc., Tacoma	63
West Coast Screen Co.	Direct	4
Western Hardwood Lumber Co.	Harry J. Brinkman & Co. Los Angeles	Inside back cover
Western Stove	Mays & Bennett, Los Angeles	33
E. Willardson	Direct	78
Williams Radiator Co.	Direct	26
Wilshire Federal Savings & Loan Association of Los Angeles	Elwood J. Robinson, Los Angeles	78
E. K. Wood Lumber Co.	Jack Case Agency, Los Angeles	70
F. H. Woodruff & Sons, Inc.	John B. Fairbairn Co., Hartford	74

ECTURE

6

78
eles 29
38

34
eles 79
eles 68
isco 62
18
Inside
ont cover

19
18
Back
cover

39

27-28

22

80
geles 13
65

66
26
ord 31
geles 20
82

69
80
70
les 74
78

76
les 14
38
73
18
10
eles 22
ork 9
ngeles 35
34
39
les 6
63
4
Inside
back cover
33
78
26
eles 78

es 70
rd 74

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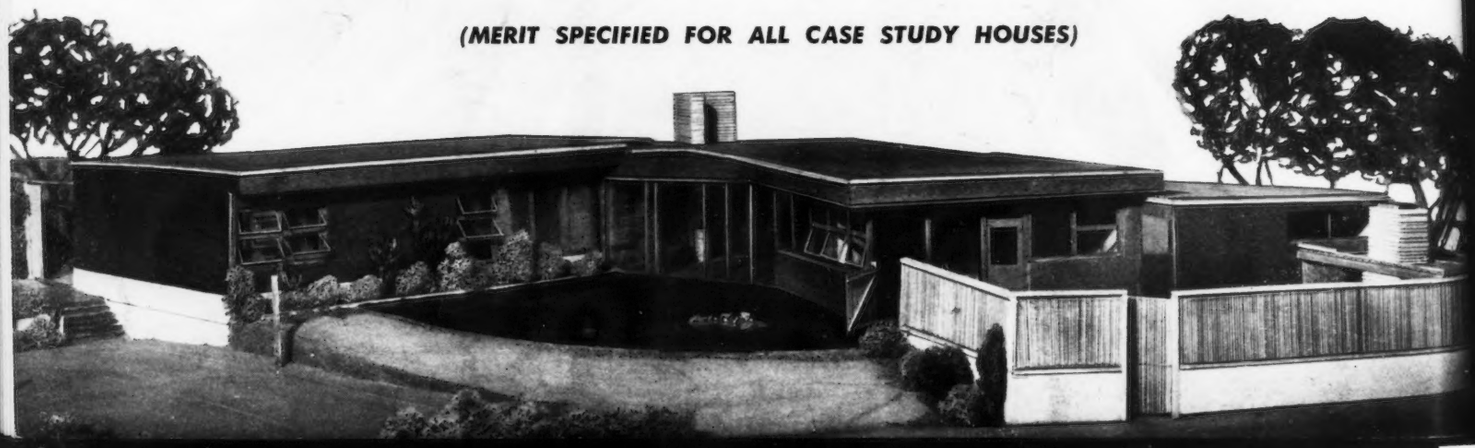

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